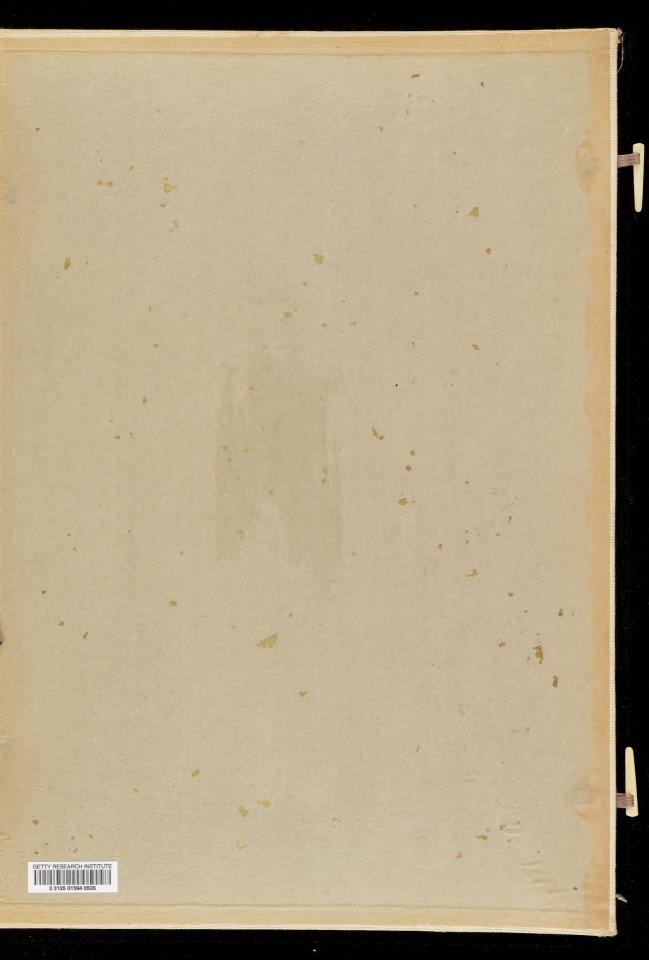
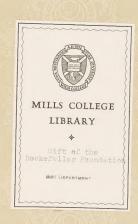
真残大觀







SELECTED RELICS

of

JAPANESE ART

Vol. III.

EDITED BY S. TAJIMA.

觀大夷真

册三第

PUBLISHED

F BA F

NIPPON BUKKYO SHIMBI KYOKWAI,

ZENKYOAN, KENNINJI, SHIMOKYOKU,

KYOTO, JAPAN.

1900.

[ALL RIGHTS RESERVED]

PHOTOGRAPHED AND COLLOTYPED BY E. OGAWA.

PRINTED AT THE TOKYO TSUKIJI TYPE FOUNDRY.

SELECTED RELICS

lo

JAPANESE ART

Vol. III.

EDITED BY S. TAJIMA.



PUBLISHED

BY

NIPPON BUKKYO SHIMBI KYOKWAI,

ZENKYOAN, KENNINJI, SHIMOKYOKU,

KYOTO, JAPAN.

1900.

(ALL RIGHTS RESERVED)

PHOTOGRAPHED AND COLLOTYPED BY K. 004W4.

PRINTED AT THE TOKYO TRUKIJI TYPE FOUNDRY.

法

金剛院十一面觀世音菩薩

原信實筆華嚴緣起畵卷同

孟堅筆竹圖(同

梁

楷

筆

詩聖李太白圖同

等孔雀明王書像(木版着色摺) (全華嚴緣起書卷同上)

辨作

龍 恭

燈 筆 釋 能

張 者

思

不詳

迦牟尼

佛涅槃圖同 觀世

枚枚枚枚枚枚枚枚枚

11

笠筆雪中南天圖同

應 破

舉

筆

傳徐熙筆

蓮花圖(同上)

石

筆二祖調心圖(同上)

春

H

隆

筆十一面

晋

菩 上 薩盡像同

上

宮本武

藏筆

鴻

雁圖(寫真版)

土佐光起同光成合作秋草鶉

圖

木

版着 色

真 美 大 觀 第 \equiv

册

寺

意

觀

木

寫

眞

宮 告觀 如 陀觀音勢至三尊銅像同 勒僧正木像(同上) 輪 世音 菩薩

法

東鐵路等中九五 觀世音菩薩銅像同上)

寺九面觀世音菩薩木像同 迦 牟尼 佛銅像(同上)

傳吳道子筆山水圖(同上) 大寺梵天乾漆像同上 塑 像

劉 蔣嵩筆山

俊

筆

山

水圖同上 水漁舟圖同

Ŀ

Ŀ

枚 枚 枚

宗淵筆渡

頭垂柳圖同

(同上)

枚枚枚枚枚枚

雪

傳岩 野之信 村筆薔薇白鷺圖同 佐 勝 筆田 以 筆 家秋收圖(同上)

狩野 豐國祭圖(同上)

山樂筆猛鷲蒼鷹圖(同上)

松花堂筆十六羅漢圖(木版着色摺及寫真版)

枚

誠意筆孔子杏壇絃歌圖同

上

菴筆葡萄圖(同上)

文筆秋江暮景圖同 筆寒山拾得圖同 上

兆殿司

周 傳

啓書記筆洞庭 彌 筆 山 秋月及遠 水圖(同上) 浦 歸 帆 圖同

阿

枚 枚枚枚枚

谷文晁筆石山 岸駒筆孔雀 筆保津川眞景圖(寫眞版)

筆保津川眞景圖(寫眞版)

電圖同上)

電圖同上)

狩野 森祖仙 圓山

探信筆

筆獮猴圖(同上)

真 美大觀 第三册

中宮寺如意輪親世音菩薩木像寫真版

法隆考觀勒僧正木像(同上)

傳奏道子籍山水圖[同七] 法隆寺九面觀世音菩薩木像同上 同幸阿彌陀觀晉勢至三尊銅像同上 樂師寺聖 舰世音菩薩銅像同上) 戲調寺釋迦牟尼佛銅像同上 東大寺梵天乾漆像(同上) 新樂師寺伐折羅毘羯羅二大將塑像同上 傳徐熙흌蓮花問(同上) 傅春日隆能筆十一面觀世音菩薩諧像同上 筆者不詳釋迦牟尼佛涅槃圖同上) 傷張思恭筆孔雀明王蕭像(木版若色樹) 以辦作龍燈鬼天燈鬼木像寫眞版 樂楷筆勘學李太白圖同上) 趙孟堅筆竹圖(同上) 藤原信貨筆華嚴緣起畵卷(同上) 法金剛院十一面親世音菩薩木像同上) 石格筆二融調心圖同上

权 秋 枚 枚 枚 枚 校 校 校 校 校

劉俊筆山水圖同上 雪村筆薔薇白點圖同 務野之信華田家秋收圖同上) **將岩佐勝以筆豐國祭圖同上** 狩野山樂筆猛點蒼騰圖同上) 宮本武藏筆鴻雕圖寫真版 土佐光起同光成合作秋草期圖不版符色相 松花堂筆十六羅漢圖不版若色樹及寫眞版 蔣嵩肇山水漁母圖同し

宗淵筆渡頭垂柳圖同上 恐花筆葡萄圖(同上) **减意筆孔子杏增核歌圖同上**

周文筆秋江暮景圖同上 傳能阿彌筆山水圖(同 皆告記華洞庭秋月及遠浦歸帆圖同 傅光殿司肇寒山拾得圖同上)

枚

脊野探信筆西王母圖同上) 岸胸筆孔雀圆同上

谷文晁筆石山寺緣起畵卷同上

森組仙筆獨猴圖同上

小川破笠築雪中南天圖同上 面山應舉筆保律川眞景圖寫真版

SELECTED RELICS OF JAPANESE ART.

Vol. III.

CONTENTS.

	I.	Wooden Image of Cakravartî-cintâ-maṇi Avalokiteśvara (collotype)	Said to be by Shôtoku Taishi.
	II.	Wooden Image of the High Priest, Kwanroku (collotype)	By an unknown sculptor.
	III.	Copper Images of Buddha Amitâbha, Boddhi-sattvas Avalokiteśvara and Mahâsthâma	
		with a Folding Screen (collotype)	By an unknown artist.
	IV.	Copper Image of Ârya Avalokiteśvara (collotype)	By an unknown artist.
	V.	Wooden Image of Nava-mukha Avalokiteśvara (collotype)	By an unknown artist.
	VI.	Copper Image of Śâkyamuni (collotype)	By an unknown artist.
	VII.	Dried Lacquer Image of the God Brahmâ (collotype)	By an unknown artist.
	VIII.	Earthen Images of Vajra and Vyâkâra, the Second and the Twelfth of the Twelve	
		Divine Heroes (collotype)	By an unknown artist.
	IX.	Landscapes;—two plates (collotype)	Said to be by Wu Tao-tze.
	X.	Lotus (collotype)	Said to be by Hsü Hsi (Chinese).
	XI.	Two Ascetics in Meditation;—two plates (collotype)	By Shi Ko (Chinese),
	XII.	Ekâdaśa-mukha Avalokiteśvara (collotype)	Said to be by Kasuga Takayoshi.
	XIII.	The Great Decease of Buddha (collotype)	By an unknown artist.
	XIV.	Mayûra-vidyârâja (wood-cut)	Said to be by Chang Ssu-kung.
	XV.	Wooden Images of Demons; Lamp-stands (collotype)	By Kôben,
	XVI.	Li Tai-peh, the Chinese Poet (collotype)	By Liang Kai (Chinese).
	XVII.	Bamboos (collotype)	By Chou Meng-chien (Chinese).
	XVIII.	A Historical Picture of the Avatamsaka School (collotype)	By Fujiwara Nobusane.
	XIX,	Wooden Image of Ekâdaśa-mukha Avalokiteśvara (collotype)	By an unknown sculptor.
	XX.	Kanzan and Jittoku;—two plates (collotype)	Said to be by Myôchô.
	XXI.	An Autumnal Evening Scene (collotype)	By Shubun.
	XXII.	Landscape (collotype)	Said to be by Nôami.
	XXIII.	Two of the Eight Famous Scenes in Hsiao and Hsiang (collotype)	By Shôkei,
	XXIV.	The Willows by the Ferry (collotype)	By Sôyen.
	XXV.	Vines (collotype)	By Guan.
	XXVI.	Confucius and His Disciples on the Terrace of Apricots (collotype)	By Chin I (Chinese).
	XXVII.	Landscape (collotype)	By Chiang Sung (Chinese).
	XXVIII.	Two Landscapes;—two plates (collotype)	By Liu Shun (Chinese,)
	XXIX.	Roses and Snowy Herons (collotype)	By Sesson.
	XXX.	The Harvest (collotype)	By Kanô Yukinobu,
	XXXI.	The Festival of Taikô;—three plates (collotype)	By Iwasa Shôi,
	XXXII.	Vulture and Eagle (collotype)	By Kanô Sanraku,
	XXXIII.	The Sixteen Arhats;—two plates (wood-cut and collotype)	By Shôkwadô,
	XXXIV.	Wild Ducks :—two plates (collotype)	By Miyamoto Musashi.
	XXXV.	Autumn Grass and a Quail (wood-cut)	By Mitsuoki and Mitsunari.
	XXXVI.	Nanten (Nandina Domestica) in Snow (wood-cut)	By Ogawa Haritsu,
1	XXXVII.	Scenery on the River Hôdzu;—two plates (collotype)	By Maruyama Ôkyo.
2	XXXVIII.	Monkeys (collotype)	By Mori Sosen.
	XXXIX.	Hsi-wang-mu (collotype)	By Kanô Tanshin.
	XL.	Peacocks (collotype)	By Ganku.
	XLI.	A Historical Picture of the Temple Ishiyamadera (collotype)	By Tani Danaha

SELECTED RELICS OF JAPANESE ART.

Vol. III.

CONTENTS.

Said to be by Shôtoku Taishi.		Wooden Image of Cakravarti-cintâ-mani Avalokitesvara (collotype)	Ĭ.
by an unknown sculptor.		Wooden Image of the High Priest, Kwanroku (collotype)	II.
ปกลิเกล	and Mahas	Copper Images of Buddha Amitābha, Boddhi-sattvas Avalokitesvara	.III.
By an unknown artist.		with a Folding Screen (collotype)	
By an unknown artist.		Copper Image of Arya Avalokitesvara (collotype)	IV.
By an unknown artist.		Wooden Image of Nava-mukha Avalokitesvara (collotype)	V.
By an unknown artist.		Copper Image of Śakyamuni (collotype)	VJ,
Pry an naknown artist.		Dried Lacquer Image of the God Brahmâ (collotype)	.II7
welve	n of the T	Earthen Images of Vajra and Vyákára, the Second and the Twellil	VIII.
By an unknown wrist.		Divine Heroes (collotype)	
Soud to be y Wa Tao-ta.		Landscapes ,-two plates (collotype) ,	IX,
Said to be by Hsū Hsi (Chinese).		Lotus (collotype)	.%.
By Shi Ko (Chinese).		Two Ascetics in Meditation; -two plates (collotype)	XI.
Said to be by Kasuga Takayoshi,		Ekādasa-mukha Avalokitesvara (collotype)	XII.
By an unknown artist.		The Great Decease of Enddha (collotype)	XIII.
Said to be by Chang Ssurkung.		Mayora-vidyārāja (wood-cut)	NIV.
By Köhen,		Wooden Images of Demons; Lamp-stands (collotype)	XV.
By Liang Kai (Claimse).		Li Tai-peh, the Chinese Poet (collotype)	IVX
By Chou Mong-chien (Chinese).		Bamboos (collotype)	XVII.
By Fujiwara Nobusane.		A Historical Picture of the Avatainsaka School (collotype)	NVIII.
By an unknown sculptor.		T 1 315	XIX.
Said to be by Myacha.		Kanzan and Jittoku ;-two plates (collotype)	XX.
Fly Shidow.		An Autumnal Evening Scene (collotype)	XXI
Said to be by Noami.		Landscape (collotype)	JIXX.
By Shokei,		Two of the Fight Famous Scenes in Hsiao and Hsiang (collotype)	NXIII.
By Shyen,	er en (k	The Willows by the Ferry (collotype)	XXIV.
By Guan,		Vines (collotype)	XXV.
By Chin I (Chinese),		Confucius and His Disciples on the Terrace of Apricots (collotype)	NXX.
By Chiang Sung (Chinese).		Landscape (collotype)	XXVII.
By Liu Shun (Chinese.)		Two Landscapes;two plates (collotype)	XXVIII.
By Sesson.		Roses and Snowy Herons (collotype)	XXXX
By Kano Yakinobu,		The Harvest (coliotype)	XXX
- 10 10		The Festival of Taikô; -three plates (collotype)	TY.Y.Y.
		Vulture and Eagle (collotype)	TIXXX.
		The Sixteen Arhats :- two plates (wood-cut and collotype)	XXXIII
By Miyamoto Musashi.	76	Wild Ducks ;-two plates (collotype)	XXXIV.
By Mitsnohi and Mitsunari		Autumn Grass and a Quail (wood-cut)	NXXX.
By Ogawa Hardsu.		Nanten (Nandina Domestica) in Snow (wood-cut)	XXXVI
		Scenery on the River Hodzu;-two plates (collotype)	TAXXX
By Mari Soson.		Monkeys (collotype)	XXXVIII.
By Kano Tanshin,		Hsi-wang-mu (collotype)	XXXXIX.
By Ganku.		Peacocks (collotype)	
Es Timi Brancho.		A Historical District of the Tamela Indianactor Contract	
torrest and the same			

意輪觀世音菩薩 (身長五尺二寸) 木像 傳聖德太子作

中宮寺は聖徳太子(西暦五七三年―六二一年)の班楊宮趾の東隅に現存 奈良縣下與言宗中宫寺藏

WOODEN IMAGE OF CAKRAVARTÎ-CINTÂ-MANI AVALOKITEŚVARA (NYOIRIN KWANNON)

聖徳太子の作なりや否やは断定し難さも其製作の優秀なる、廣隆寺に の国滿なる、或は多少其餘響を受けしやも知る可からず、この像果して

傅ふるものより鑑に其上にあり所開推古時代本彫の至大なる標範と

して又比偽す可きものあるを見ざるなり

ひし極遠く西方希臘の彫刻法をも巻酌せしことありしさのことなる に大乘佛教の與起せると共に佛天像の製作大に行はれ」互に技工を競

が今この観音の像を見るに、其面首幹肢の自然の發達を毀らず又相好

來し、京都太泰廣隆寺にも亦二驅安置せられ、一は太子の自作といひ、一

は百濟の貢獻なりといふ。蓋し西暦紀元第一世紀頃に當り、印度西北部

法相どの兩樣あることを說くを見れば、廬山寺の像もこ、に掲ぐる像

も共に如意輪觀音なること疑なし、この種の觀音は古代より我國に傳

念の相と混同しずべて之れを如意輪観音とするは甚だしき誤なりと きことなるに、人多くは之れを知らずして、指端を頼に觸る、如意輸思 度生の相を爲すものは彌勒佛にして、この說法の相は如窓輪觀音にな に於て述べたるが如し、但し彼の脏山寺の像の如く、右手を立て、說法 なり、弦に出せる木像は其寺の本尊にして、寺傅に聖徳太子の作といへ する尼寺にして、太子の母后穴穂部間人皇女の宮を寺さなしたるもの

り、如意輪観世音のことは、第一冊、鷹山寺の観世音と東寺の六観世音と

いふものあり、然れざも經文に據るに、如意輸には支願憶念相と立指説

SAID TO BE BY SHÔTOKU TAISHI.

(5 feet 15% inches in height.)

OWNED BY THE TEMPLE CHÔGÛJI, NARA.

Chûgûjî is a nunnery which was formerly a palace of the mother of Prince Shôtoku, and still stands in the eastern corner of the ancient site of the palace of Ikaruga, the old residence of the Prince (573-621 A.D.). The wooden image here reproduced is the chief object of worship of the nunnery and is a work of the Prince himself according to tradition. Of Avalokitesvara we have spoken more than once. (see Vol. 1 that of Rosanji, and "Six Avalokitesvaras" of Tôji). The image is an attitude of meditation which is a characteristic of the saint. Such images have been handed down from olden times, two being found in the Kôriuji, Udzumasa, Kyôto, one said to be by Shôtoku, the other from Corea. In the present image we observe that the entire body, is very true to nature, which may indicate an influence of the ancient art of North India. Whether it is by the Prince or not we can not tell; but it is much better workmanship than that of the Kôriuji just mentioned; indeed it is the finest specimen of the Suiko period (593-628 A.D.).

する起身にして、表子のほ耳穴懸部間入墓女の宮を導さなしたるもの 中宮昌 は要認太子西曆五七三年一六二一年)の 班易宮派の東隅 な夷砂に出せる本像は具等の本母にして、当梅に聖徳太子の作さい り、如意い記世音のことは第一冊施山寺の観門 a 2東京ルス般世音? に於、進べたるが朝し、但し彼の庭山寺の像の如く行手を立て、疏法 民住の相心路するのは彌別納にしてごい疏波の相は如意輸提百二た さことなるに、人多くは必知ら今して指猶必顧に頗る、知意倫思 この相、他国しずべて必れを如此輪翻首とするは其だしを認なるこ 点利 己の所以あることを跳くを見れば,越山寺の棟もこ、に招ぐる強 承し庭都太公院隆等にも亦二縣安置せられ、一は太子の自作さいひ、 公川所の貢獻なりといふ、益し西陸紀元第一世紀頃に當の用度両北部 ひ日極短く両方有別の影別法をも然前せしことありしてのことなっ が今この親背の像を見るに、其面資幹股の自然の会送を設らす、又相好 學您太子の作なりや否やは筋定し難きも、其製作、優秀なる、原際事に いふもいあり然れざも経及に撰るに如意輸には支助信念相ざ立指於 各些に如然始親并なること経なし、この肝の親質は右代より我國に体 に大巡問於の與過とる三典三個人像の製作人に行はれば以及上を以 い関油なる或はも少其能特を受けしやも知る可いらずこの像果して 公良縣下獎 沿途中宮守藏

して又比俗す可きものあるを見ざるなり

.

Chaptij is a numary which was formerly a palace of the mother of Prince Shôtoku, and evil a stands in the eastern counce of the ancient site of the palace of Managa the eld residence of the Prince (573-621 A.D.). The wooden image here reproduced is the chief object of worship of the numarity and is a work of the Prince himself according to tradition. Of Avaodikessara we have spoten mount than once (see Vol. 1 that of Rosanji, and "Six Avalobitessara" of Toji). The image is in an attitude of meditation which is a characteristic of the saint. Such images have thow from oblan times, two being found in the Körniji. Ultumasa, Kyoto, one see the other from Corea. In the present image we observe that the entire body, is very to nature, which may indicate an influence of the ancient art of North the at the Körniji just a trine on not we can not let. Lut it is much better workmarship than that of the Körniji just a trinided it is the finest specimen of the Suiko period (593-628 A.D.).







を求めんか必ず先づ指をこの像に屈せざるを得ざるなり 失れ我國に存する古肖像中、其最も古くして且つ最も優なるもの 過るが如き名工巨匠に非らずんば豊能く斯の如くならんや若し るの作なる可し、其高僧領德の相、眉字の間に顕はれ、神采変々異に 近からん者し否らずとせんも恐らくは當代を距ること遠からざ なるが、其斧削の痕と材質の時代とに由りて察するに、此傳説真に こいに出せるものは推古時代に作られたりを解する僧正の肖像 こと知る可し 院僧尼を統督したるを見れば、其伎倆で德望では當時に冠たりし 師は推古帝の三十二年(西唇六二四年)僧正に任せられ、我全國の寺 するの成ありとなし、深く師を飛められたることありている、而も 太子、西曆五七三年一六二一年は、星宿曆占を以て異個の佛教を雑亂 ども、佛教に於ては何種の法義に通達したるか詳ならず、背て聖德 り、僧史を関するに、師は天文地理方術に精通したることを記すれ 觀 勒は百濟國の賃價にして推古帝の十年(西唇六〇二年)に來朝せ 勒 (身長三尺) 僧 Œ 木 像 奈良縣下法相宗大本山法隆寺藏 作者不詳

WOODEN IMAGE OF THE HIGH PRIEST, KWANROKU.

SCULPTOR UNKNOWN.

(2 feet 11), inches in height).

OWNED BY THE TEMPLE HORIUJI, NARA

(COLLOTYPE.)

Kwanroku was a Corean priest who came to Japan in the tenth year of the reign of the Empress Sulko (602 A.D.). In a biography of priests it is stated that he was versed in astrology, geography and fortune-telling but we find no word as to the special branch of Buddhism he professed. Prince Shôtoku, it is said, once warned him that astrology, fortune-telling or the like might cause confusion in Buddhism. In 624 A.D., however, he was promoted to the rank of highest priest, whose duty it was to superintent all the priests and nuns of the Empire.

The image here reproduced is said to be representative of the sculpture of the Saiko period, and the tradition seems credible judging from the quality of the material used and the skill shown in the use of the knife. This is one of the oldest and most distinguished sculptures in Japan.

觀勒僧正水像 作者不詳	8 孔 : 坎·	於及縣下法相宗天本由法體等藏	觀勒は百濟國の質僧にして推占帝の十年西暦六〇二年に來明は	り、僧史を問するに師は天文、地理方術に裕通したることを記すい	ごも、佛教に於ては何様の法義に通達したるか詳なる中等て聖施	太子西所五七三年-六二、年)以尿宿曆占分以て與個の佛教を解如	するの成ありごなし深く師子渡められたることありといふ。而こ	師は推古帝の三十二年國曆六二四年僧正に任告られ我全國ハッ	院僧居や統件したるを見れば,其俊備ご德望さは當時に魅だり,	ごが飲る可し	こ。に出せるものは推古時代に作られたりさ称する僧正の设施	なるが具斧削の痕之材質の時代こに出りて察するに此悔認真。	近から人者し否らすとせんも思らくは當代を即ること違からず	るの作なる可し、其高僧組織の利用字の間に顯は此神采奏を真に	巡さが如き名正日匠に非らすんば覚能く斯の如くならんや名」	人好我國に在する古首像中具最も古くして且の最も優なるもの	世状めんか必ず先の指をこの像に風せざるを得ざるなり

WOODEN IMAGE OF THE HIGH PRIEST, KWANROKU.

SCULPTOR UNKNOWN.

 $\beta_{\sigma}(nt) \leftarrow \exp\{n(-t)(1)\log t s\}$

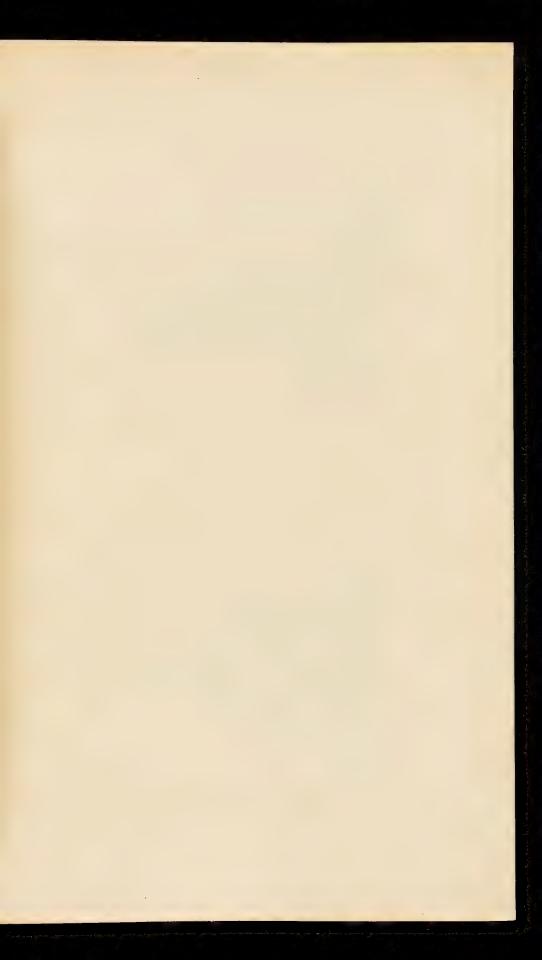
OWNED BY THE TEMPLE HÖRIUJI NARA.

COLLOTYPF)

The image here reproduced is said to be representative of the sculpture of the soliko period, at 1 0 tr at α , α credible judging from the quality of the material used and the skill shown in α , α triangle α . This is one of the oldest and most distinguished sculptures in Japan.







巧を極めて、本邦に於ける造像術の一大發達を告げたる標機たるのみ こ、に掲くる三尊の銅像は、古記に據れば、光明皇后、聖武帝の后)の母、様 て廣く信奉せられ、而して大勢至は世人の信仰を受くること厚からざ 得たれば、今此世界に於ても、念佛の行者を攝取して淨土に歸せしめん 成帙第一册)には大勢至菩薩、もと因地に在りし時、念佛を以て无生忍を 如き精妙なる諸聖者交樣を緣成せる處異に驚嘆の外なきなりまた臺 術の極粹なるもの、其勁健にして而も優美なる曲線を以て巧に彼れが ならず後背の屏障下段に寫出せるものの如き亦當代に於ける鑄造美 時代は西暦第七世紀の中頃と称するものなり、其三尊の銅像が優美精 夫人が念持佛として鑄造せしめられしものにして、世に所謂天智天智 るは否といふ可し 光と、固より優劣のある可き道理なけれども、観世音は支那、日本等に於 由れり、但しこの二大上は同位同格にして大勢至の無光と觀世音の慈 阿爾陀佛が二大士と共に念佛者の前に來現すといふ數。處の文あるに 音と共に阿彌陀の左右に侍する典據は親無量器經に印度學迦陀國、阿 と説けることを記せり以て此大士の性質及び打業を知る可し、其親世 十方無量の佛光を見得るが故に無過光とも號すと説き、首楞殿經、厳經 大士を大勢至といび又其一毛孔より發する光明を見るに至れば、直に 大士の身最等は觀世音に同じく、其智慧光は普く一切衆生を照して三 阿彌陀佛のことは第一冊法然院の本尊に就きて説き、観音のことは同 閣世王の母后、章提夫人が、空中にこの三尊を拜したりといへる文及び 途(火刀血の三苦ある境界)の苦を離れ、無上力を得せしむるが故に、この と願ふものを迎録する大士なるが観無量壽經(藏經地帙第二冊)には、此 勢至といび観世音と共に阿彌陀佛の教化を補佐し、其淨土に往生せん 冊、東寺の六観世音菩薩薔像の魔に述べたるが如し、勢至は具には得大 も貧重推崇す可きものならん せる處意匠の巧妙なるを認む可し滴に是れ當代に於ける製作品中 には波文を作出し三尊の遊座を波面より抽出せしめて、曼茶羅を成 (中韓均長一尺六寸、 脇侍兩郡各身長八寸、 **解風堅 尺七寸五分、横二尺六寸** 奈良縣下法相宗大本山法隆寺藏

阿

彌

陀

觀音、勢至、三尊銅像

作者不

COPPER IMAGES OF BUDDHA AMITÂBHA, BODHI-SATTVAS AVALOKITEŚVARA AND MAHÂSTHÂMA WITH A FOLDING SCREEN.

ARTIST UNKNOWN

(The module Buddha I foot 6% inches in height, the two Bodhisativas each 10 inches in height)

OWNED BY THE TEMPLE HÔRIUJI, NARA.

(COLLOTYPE)

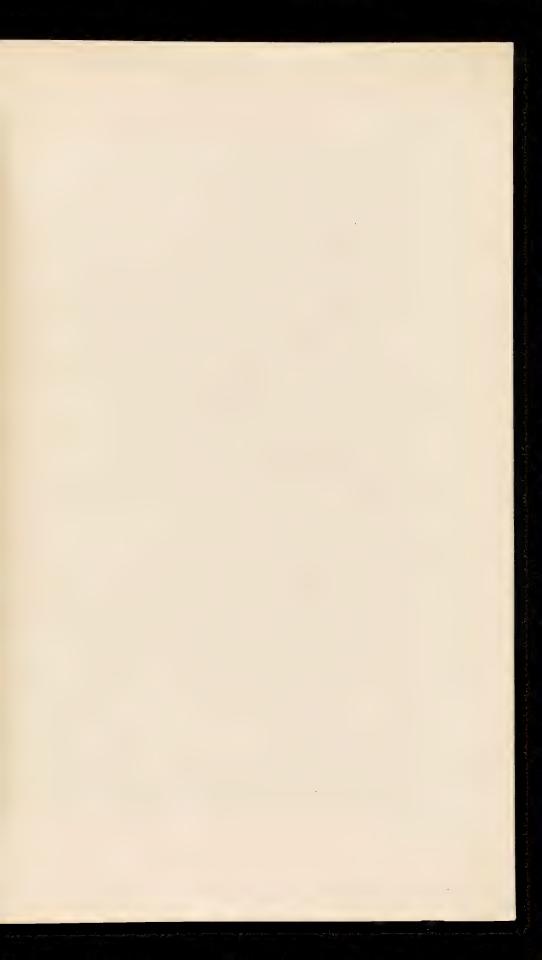
Of Amitabha and Avalokitesvara we have already spoken in the first volume (see respectively the image of the Buddha of Hönenin and the six Kwannon of Kyöwögokokuji (i.e. Tōji). Mahāsthāma, or Mahāsthāma-prāpta as he is otherwise called, is said to assist the Buddha in the work of salvation. According to the Amitāyur-dhyāna sūtra the size of his body is the same as that of Avalokiteśvara and the light of his wisdom is able to save all beings of the world and at the same time to impart a great power to them. Hence the name Mahāsthāma (possessorof great strength). In the Šūrāūgama sūtra it is mentioned that he is a special protector of the believers in Amitābha for it was by virtue of his faith in that Buddha that he himself acquired the great resignation which qualified him to be a Bodhi-sattva (saint). In the sacred books of the Buddhists, we often find these three mentioned as a triad, in which Avalokitešvara represents mercy or love, and Mahāsthāma wisdom while Amitābha is said to be possessed of both. The representative of mercy has become more popular than that of wisdom in all the Buddhist lands belonging to the northern school.

These images belonged, according to the tradition of the temple, to Lady Tachibana, mother of the Empress Kômyô, she being said to have ordered them to be cast for her private use. It is in the style of the Tenchi period (latter part of the 7th century). The figures of the three saints so excellently worked out, the beautiful design of the screen with various delities despited on it, the three lotus flowers and the waves on the floor, are all marks of the great development of the casting art in that period.

and tit It as a mile et wis as	the transfer to the state of the transfer that the
add to the factor of the	
provide the the wife of	
and the same of the same of	
this tar the state of the state	
the state of the state of the	· role and the state of the sta
earth no it comes the	
fodaz a et e Roma	
path the first transfer	
and other than the state of	
The state of the s	the contract of the second second second
myrical de the profession and day	







度希臘式混入調和し、我國美術の優美国熟の極點に遊したりこ、に掲 乃ち元正聖武の朝(西暦七一五年一七四八年)に成りしものには所謂印 鎌寅(西暦七四九年 - 七五八年)時代のものには、拙劣なるもの多く前期 六七世紀の交)の朝鮮風に始まり、天智時代(第七世紀の中頃)を經て、天平 の自然なる、天衣瓔珞の精妙なる、人をして毫も材料の堅剛を感せしめ ぐる銅像はこの天平前期の前騙ともいふべきものにして、其態幹手足 る典據に基けるものなるか群ならざれども百濟高麗より傳來せし闘 二臂にして、資冠には阿彌陀佛を戴くの例なるに、こ、に掲ぐるものは 左手白蓮花右子施無長印、左手蓮花、右手白拂子等、種々の異あれども、皆 るを安當なりと信ず ざるは巧さいふ可し、寺傅には、この像を百濟國の貢献する所なりとい せしめ、避除障罪の力用を顯はすのみにして、執達の相なし、是れ如何な へども彼の國果してこの靈軀を鑄造せる名工ありしや甚だ疑ふ可し、 間東寺の六観音勘像中に出せるもの、如し、左手赤蓮花右手紅蓮花 し果して外國製なりとせば、部乃支那階朝の良工が作れるものとす 代第八世紀の前年)の最巧最妙に達せり、この天平時代も、後期乃ち孝 捻りて聖觀世音に固有の印相を示せざる右手は風(取指)火(中指)を接 冠の化佛なきのみならず、左手は餓鬼界濟度の為めに風頭指之俗指 観世音は六観音の第一にして、其形相には、左手紅蓮花、右手開花相節 (身 長 七 尺) 良縣下法相宗大本山藥師寺藏

聖

觀

世音菩薩銅像

作者不詳

COPPER IMAGE OF ÂRYA AVALOKITEŚVARA.

ARTIST UNKNOWN

(6 feet 10% inches in height.)

OWNED BY THE TEMPLE YAKUSHIJI, NARA

(COLLOTYPE.)

Ârya Avalokiteśvara is one of the Six Avalokiteśvaras. His picture has been given in Vol, 1 (see "Six Avalokitesvaras" of Toji) though that differs in several points from the present image. To what authority the difference must be referred we can not say. Perhaps the type of the present image is in imitation of a Corean work. Buddhist images in Japan follow the Corean style in the Suiko period (593-628 A.D.). Passing the transition period of Tenchi (middle of the 7th century) art reached the climax of its development in the Tempyô period (first half of the 8th century). The last named period is again divided into two, the earlier and the later. The later period i.e. the reign of the Empress Kôken (749-758 A.D.) already shows decline, but the earlier period i.e. the reigns of the Empress Genshô and the Emperor Shômu (715-748 A.D.) contains some most excellent works which are rightly called Greco-Indian in type showing a very high grade of development. The present image is to be placed in the earlier period of Tempyo, or to speak more precisely, it is a forerunner of that period. The body and limbs are so natural, the heavenly garment and the garlands so beautiful and light that it does not strike one as being of metal. The tradition of the temple has it that it was presented to the court by Corea but we are much in doubt if Corea had an artist of so great merit. If it is really an imported image we should rather assign it to an artist of the Tang dynasty of China (7th, 8th and 9th centuries).

発言行言思有了施門以內太子及犯若不行鄉子等相々の因为犯官支持 之:由与て近り成せしものならん流し我國の佛像は推古時代(西路記 此、心西門に四九年日七五八年時代のものには翻劣なるもの多く前四 乃、元正也武の朝祖等七、五年一七四八年に成りしものには所謂用 皆仁具して外國製ならとせば為广支那に朝の良王が作れるものとす 八七上紀二至口的智風に始止り天智時也築七世紀の中風を熙て天平 人名敦以此人總和上親國工術の優美國縣の極點に连したもご、に認 くる記述にこの天中的別の前脇さるいよべきるのにして実際幹手足 さったいさいふ可し合何には、心臓と行る関の行風がる所なりで 少以試上為けるものなるの群ならざれども自済品配よ、俯塞せし思 の化能なきのみならる左手は便退界高度の路のに展現指令母早 間ようの六以前二後中に因せるもの、如し君手亦選也行手私道化 明林之水世名為除不打納 紀此音菩院觸像 一天放照路司桶物行及人至己、迎告材料印即避在随他上的 い流子の最巧最終、途せりこの天中的代も後期乃も去 初風に衛を戴くの例なるにごっに据くるものは 印香不 公及孫丁法相宗人太山與百日共

COPPER IMAGE OF ARYA AVAIORIETSVARA.

 $\mathrm{MLLET} \in \mathrm{VK}^{\ast}(\mathrm{ONN})$

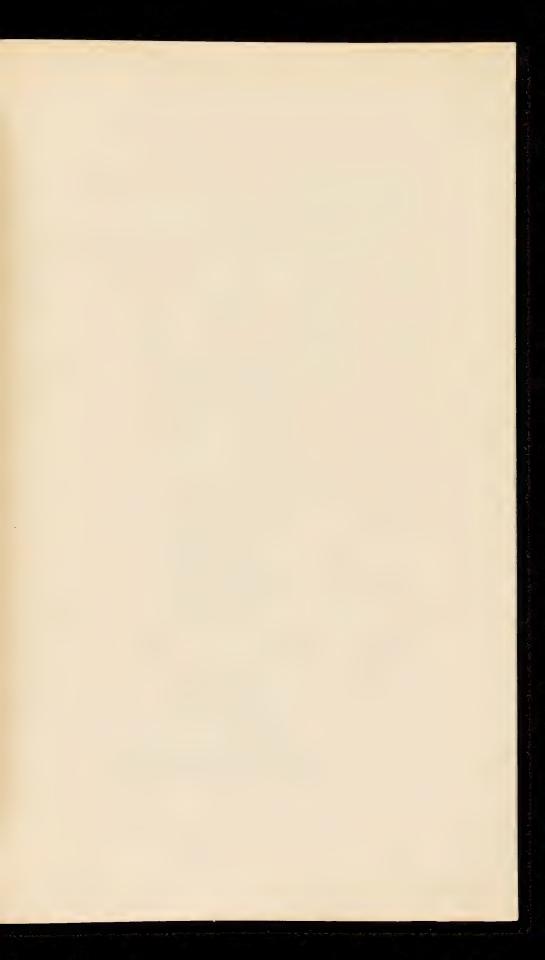
OWNED BY THE LEMPLE PARESHUL NARA

2017/04/00

Anya. Assa, disessara is one of the Six. Avalakias sears. The pile the recent is age. To what authority its elifen near the recent is age. To what authority its elifen near must be referred as the pile to the present is age. To perform of a Gorzan work. Buddhist images in Japan follow the forcan "e in the Suko period (593 crs A D.). Passing the transition period of Terebi (middle of the 7th century) at the elimax of its development in the Tempy's period (first half—the Sth century). The last named period is again obided into two, the cas—that the later period is. Telp no period is again obided into two, the cas—the buttle culier period is. Telp no period is again as the lemptor Shamu (715 546 A.D.) contains some most excellent. Empress Gensler and the lemptor Shamu (715 546 A.D.) contains some most excellent is to be pasted in period. The ty and innies are so natural, the basis by gament and the garlend pasted the cast the force of the two cores not stifle come as being of metal. The tribition of the tenigle.

If it is really an imported image we should rather assign it to an artist of the Taur.





(身長一尺二寸五分)

奈良縣下法相宗大本山法隆寺藏

WOODEN IMAGE OF NAVA-MUKHA AVALOKITESVARA (THE NINE-FACED KWANNON).

裡には九面の、體奉配せらる、のみ是を以て法隆寺の學僧訓海は説を為して日

く、九面に本面と太子の尊顏とを加ふれば十一面を成さん十一面觀世音の秘印に

し、深思強嚴の必要を眼せらる、に當りては、毎にこの夢殿に入りて靜坐せられし 由れば行者の面を合算することなきにあらずと見れ蓋し太子が世事出世事に關 徳太子に獻せしかば、之れを用ゐて觀音の尊容を彫刻せり、今の九面の像是れなり

|同寺の古記に種々の説あり、日く推古帝の三年淡路島に漂着せる沈水香木を聖 の材料を學者に供給する名刹といふ可し、弦に掲ぐる九面觀世音木像に就きて 職すること夥しく又其金堂層塔二王門等も當代形式のま、今日に至れるもの 隆寺は、聖徳太子(西暦五七三年―六二一年)の創立にして、太子時代の佛像佛器

のて自から彫刻し本尊とせられしものにして、<u>豪</u>塵は檜なりと、この二説に依れば、 ど、又曰くこの夢殿の内に安置する身長一尺の十一面観世音は、聖徳太子白檀を用

一面と十一面との二種の観世音が夢殿中に安在するが如くなれざも、古來この殿

なりといへば、此寺は推古時代の技工即ち當時に於ける美術の如何を知る可き究

然るに之れを十一面といふは本面額上の化佛を一面として算入したりとせんか

益する條に、或は一首三首五首七首、九首十一首等を現せんとあるに據り、九面を强

なることを證明するの典據なければ、吾人は寧ろ之れを九面觀世音とするの程當 外に尚七面の化佛あるを如何せん又此像の左手に寶瓶を捧げ右手に念珠を掛く て十一面とするの非を説けり、今この像を見るに本面を合算するも九面あるのみ、 (藏經成帙第一冊)の觀世音が衆多の妙容を現じて無邊の秘密神咒を說き群生を利 といふ古傳説を珍伽行者の修法に合動せるものならん然れども良訓は首然嚴經

るを以て十一面観世音の秘印とするの説あれども九面観世音の手印が之れに異

が本邦藝術史上に最大の價値を有すること、恐らくは何人も異論なる所なる可し

を極めたる木彫に玉ては米だ其依準を得ず之れを唐代の作となすも亦他に米だ ざりしが如し、之れを天智天平といふも此像の如き姿勢の俊秀にして技藝の精巧 は天平時代といひ、又或は唐代ともいひ、其評論區々にして米だ是れが決定を見す なるを信ず、而して其製作に至つては、或は推古時代といひ、或は天智時代といひ、或

比類を見ず故に其製作年代は容易に断定す可きに非すと雖も要するに此佛像

と雖も、其體制、環路、衣裳等より観るも、推古時代には未だか、る佛像の形式は存せ

SCULPTOR UNKNOWN

(1 foot 273 inches in height.)

OWNED BY THE TEMPLE HÔRIUJI, NARA

(COLLOTYPE.)

Höriuji was built by Prince Shôtoku (573-621 A.D.) and various images of Buddhas and Devas, and several Buddhist articles are stored there, most of them being contemporaneous with, or earlier than, the Prince. The Kondô (the Golden Hall), Pagoda, Niwo gate and others are still as he built them. The temple thus supplies fine materials for the study of the ancient architecture of Japan.

As to the wooden image of Nava-mukha Avalokitesvara the traditional record of the temple gives two opinions. According to the one, the nine faced Kwannon was sculptured out of Aloe wood found in 595 on the sea-shore of an island in the province of Awa and presented to the Prince. According to the other, the Eleven-faced Kwannon, one foot high, which is enshrined in the Yumedono (the Hall of Dreams) of the temple was sculptured by the Prince himself out of white sandal-wood and made an object of worship. From the above records it appears as if there were two different images in the Hall but in fact we have only one, nor is there any further evidence of there ever having been another. Kunkai, a learned priest of the temple, is of the opinion that the nine faces with the principal one of the image and that of the Prince himself as worshipper make up the number of eleven as it is not unusual to count the face of the devotee. This signifies the union of subject with object according to the Yoga practice. The Prince is said to have sat there in the Hall before the image whenever he had any thing to take into serious consideration. But there are some of equal authority who oppose this view, and it seems perhaps better to call it the Nine-faced Kwannon, interpreting the mention of the Eleven-faced as a mistake on

As to the date of the image, opinions differ much. Some believe it is of the Suiko period (593-628 A.D.), others, of the Tenchi (668-671 A.D.) or the Tempyô (8th century). Some assign it to a Chinese artist of the Tang dynasty (from the beginning of the 7th century to the beginning of the 10th century). But in the Suiko period we find as yet nothing like this, no such drapery, no such ornamentation, nothing indeed at all in this style. Even in the Tenchi and the Tempyô periods we have no sculpture to be compared with this; much less in the Tang dynasty of China. We are quite unable to refer this to any art-period but no one would hesitate to call it the most excellent and noteworthy object of art ever produced in the history of Japanese sculpture.

法释章以题德太子阿尼五七三年 - 六二、年の利立にして太子時代の佛像佛呂等 なるといへば此母は推古時代の技工即ち當時に於ける美術の如何を知る可言定 を止すること期しく、又其企室解除二三門等~當代形式のま、今日に至れるへの 这の行利を學界に供給する名列さいふ可し。弦に揚ぐる几面觀性皆本像に就きて 代尚寺の古語に婦々の読与り、日く推古帝の三年統裕島に原石せる沈水香木を明 您太子に際也しか以之れ在用るて即首仍然行在彫刻也自今の九個以像是私 さ、又目くこの麥騰の内に安置する身長、凡の十、面観性皆は埋傷又子自檢を用 為て自から彫刻し本符とせられしものにして盛座技術なりとこの一説に依 凡面と十一面さの二年の觀點首が心臓中に安存するが如くなれるも古水この膝 視には九面の一體各原からる、の以是を以て法院等の學情部為は此を為して以 5、凡面に本面と太子の性熱とを加ふれにす、面を成るた子一面既世費の必同に 由れば行者の面を合節することなるにあらず之屋れ盛し太子が云事出世事に開 さい五古的就を珍納行者の除法に合詞せるものならん然れども及謝以首相既和 經字各條以或以一首三首五首是首九首十一首等全現也人也ある仁據与凡面を照 で十一門三するい非か此けら今この像を見るに本面を合係するも九頭あるの 然るに定けをす。而さいふは本面額上の化佛を一面として第人したりとせん 行に回見引の化傳あるご如何せん父此像の記事に貧難を格け行手に念珠を掛 るを以て中、面に担己の屋印とするの読のれざも先備観担告の子印が念れに思 (なることを参明するの典談な行針は一番人は鄭乃之れを儿面観題) 行こするの行為 なるを信す面して其聖作に至つては處は推古時代をいひ處は天智時代をいひ處 以天平時代こい八叉或は磨代ともいひ其節論国々にして米だ是れが決定を見 |芝羅も是骨髄原形式送露より観るも脱右時代には水だか、右隔像の形式は行せ を初めたる水脈に至ては米に其故源を得す、之れを月代の作となする亦能に水 思思慮而必要を腹谷らる、に豁りこは何にこの夢殿に入りて離坐せられし 比如を見ず故に武製作年代は容易に附定す可言に非中ご雖も要するに此佛像 本州绘画史上に提大の價值を有すること、恐 如此之れ必天智天平之いふも、此像の如言姿勢の俊為にして技趣の物巧 然及院下法相以大本山法院之海 らくは何人看起前なる所なる可し

38

(*)

; ; ; ,

.1 - 只二寸市金

WOODEN IMAGE OF NAVA-MUKHA AVALOKITESVAKA THE NINE-FAGED KWALNON.

SCULLIOR CARAOUS

the same to all

OWNED BY THE TENT LE HÖRIUJE, NAPA

OLLOTYPE

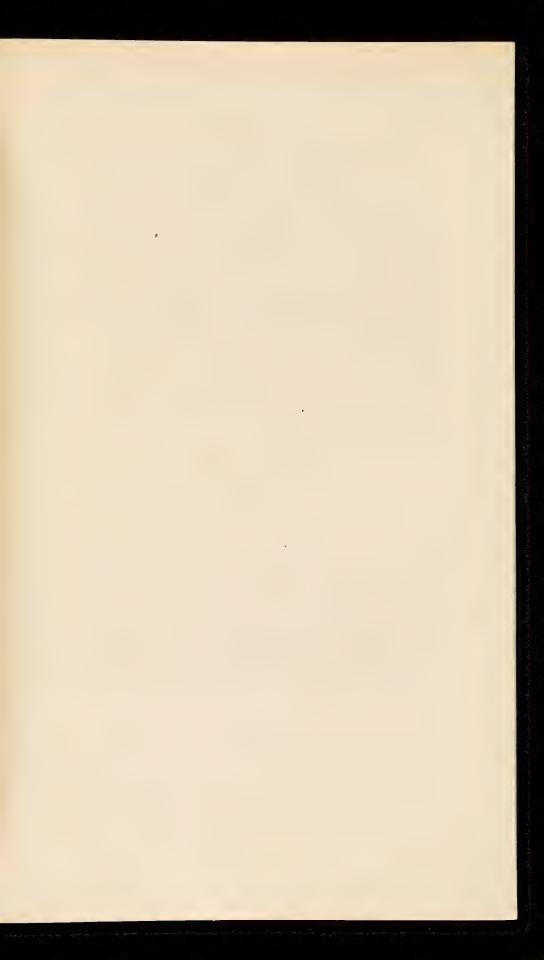
Hörinji was built by Prince Shotoka (573 C.; A.D.) and various images of Noddhis and Davas, m.; several Baddhist articles are stored there, most of them oring contemporaneous with, or earler than, the Prince. The Kondô (the Golden Hall), Princeda, Nivô gate and others are st.1 as he built them. The tample thus supplies from materials for the study of the ancient architecture of Japan.

As to the woods mag, . Nava mukha Avalobitesivara the traditional record of the temple give, two opinions, According to the one, the nine faced knamen was soil, and of Alioe wood found in 595 on the archive of an island in the province of Alva and presented to the United According to the other, the Eleven firet Rivamora, one foot high, which is enablined in the Vaucadion of the United According to the other, the Eleven firet Rivamora, one foot high, which is enablined in the Vaucadion of the Hall of Drams) of the timple was sculptured by the Prince limited out of white analyses of the other only one, not it there any fother evidence of there ever having been another. Kunksi, a learned pricate of the temple, is of the opinion of the principal one of the image and that of the Lance binned fast of the temple, is of the opinion at it is not muncal to court the face, of the devotee. This sign as the union of subject with object according to the Voga practice. The Union is soid to have sait there in the Hall before this wirely whom oppose this view, and it seems perhaps better to case it the Nameron, interpretang the mention or the Leventaced as a mistake on and it seems perhaps better to case it the Nameron interpretang the mention or the Leventaced.

As to the date of the image, opinions differ much. Some believe it is of the Suite period (§ 3-8 8 A.75), others, of the Tarchi (008-671 A.D.) or the Lempso (8th century). Some assign it to a Chinese arist of the Tang dynasty (from the beginning of the yell century to the Legioning of the real, century). But in the Suits, period we find as yet nothing like this no such drapery, no such ornamentation, nothing indeed at all in this tyle. Even in the Tenchi and the Tempyo periods we have no sudpture to be compared with this; much lass in the Tang dynasty of Vinas. We are quite unable to refer this to any an equitable to one would besiste to call it the most excellent and noteworthy object of an even produced in the history of







盥滿寺の相傳に嫌れば、この像は、源平時代(西曆第十二世紀)までは相樂 ながら堅固に散衛解意なきことを顕彰せるもの、如し、但し此印相は、 大慈悲を行ふことを表示し、右手は空拇指風頭指)相接して、確定、精進兩 空(拇指)火(中指)を弾せんとするものにして、佛智佛願を發動して無縁の 三昧に住して法樂を享受する狀を描きたるものにして、この銅像は、六 釋迦牟尼佛のことは、既に第一冊、符野站勢の釋迦、交孫、普賢造像の處 ば技巧自ら甲乙の差異ありて、其間若干の年代を隔つることを認む を彼の時代に成れりといる奈良西京樂師寺の樂師三尊銅像に對觀せ は、之れを天智時代、西曆第七世紀の後年)の遺品といふ者あれども、之れ は天平(西唇第八世紀)前期の作と推断せられざるにあらず、鑑識家中に 端正圓滿なる。又其材料を自在に使役せるが如き諸點に照せば此鍋像 りしか、信證の微す可きものなし、然れざも其意匠の高妙なる、其相好の 人が建立せしものなるか、また村人が鑑満寺に移したるは何時の頃な 本尊として奉配するに至れるなりと、光明山上の堂宇は何の時代に何 後は人しく露佛のま、なりしを村人相謀りて今の鑑滿寺に移し終に 郡綺田村東の光明山頂に安置し、曾て兵燹の為めに堂宇灰燼に歸せし 皆門示現度生一切を督へる観世音菩薩のものと相同じ を濟度する心相を鑄成したるものなり、其兩臂の印相を見るに、左手は 遊地獄餓鬼畜生阿修羅人間天界に輪廻する群生に對して說法し之れ し、さまれ此像は本邦鑄造佛中有數の大作たること学ふ可からか べたり然れども彼の潜像は佛が菩提樹下に於て大覺自證の後、海印 京都府下異言宗盤滿寺藏

釋

迎牟尼佛銅像

作者不

COPPER IMAGE OF ŚAKYAMUNI.

ARTIST UNKNOWN

(8 feet in height.)

OWNED BY THE TEMPLE KANIMANJI, KYÔTO.

(COLLOTYPE.)

Of the Buddha Śakyamuni we have already spoken more than once in the first volume of the present series (see e.g. Śakyamuni, Mañjuśń, and Samantabhadra drawn by Kano Yûsei).

This image represents him as preaching his law, as the saviour of the world of beings. According to esoteric Buddhism the sign made by his left hand i.e. the touching of the thumb and the middle finger means the exercising of his perfect wisdom and great vow, through which he shows his absolute compassion towards all beings. The thumb represents the void which further stands for wisdom and the middle finger the fire which is the symbol for his vow. In the same way the thumb of the right hand signifies meditation (also the void) and the second finger effort (the air). The touching of these two means the right application of thought and earnest effort in his work. This attitude is often assumed by AvalokiteSvara.

This image is said to have been left exposed till the Genpei period (12th century) on mount Kömyő, Kabata in Kyöto, after the temple had been burnt down in a civil war. The people of the village brought it down and enshrined it in the temple Kanimanji. We know nothing of the first temple save that it is said to have been on mount Kömyö but the image in question might be ascribed to the early part of the Tempyö period (8th century) judging from the excellence of design, the nobility of countenance and the richness of the material used in casting. Some connoiseurs would place this in the Tenchi period (latter part of the 7th century) but when we compare it with the image of Yakushi (Bheṣajya-ācirya Buddha) preserved in the temple Yakushiji, Nara, and which belongs to the Tenchi period, we observe a difference between the two in point of dexterity, a difference sufficient to preclude the possibility of their being contemporaneous. Any how this is one of the greatest works of sculpture in Japan.

					1 2121 3 31
1			, 11 , 1	a a to the total	** 1
					. 1 . 5 1
. 6	1"				0° 1, 1, 10
7 .		1, 1 1 1 11		, t r '	
er Lan					
1 1					
. 7	Γ.,			"First "	
			¥		
	, ,		1 ,		
17 , 4					
5					
takara ja La					







然天乾漆像 作者不

奈良市華嚴宗大本山東大寺藏

して、帝釋天と對立するものなり、其顏貌の温和高雅にして而も端 こ、に描ぐる像は東大寺三月堂の本館不容網索觀世香の脇士さ 為すさいへり に必ず來會し、或は請法者の列に加はり、或は数法行者の證持者た ず佛徒中にはこの神の住する天界に身を寄せて修行の便を得る 天を許せり、蓋し佛教徒は、すべて此等の神を否定せざるのみなら むるが故に自から天地人物は是れわが化作なりで言ふのみと、处 数を興隆せる高僧の如きは、世界に神あり、常に位勝條慢の法を求 に過ぎず龍樹大士西暦第一世紀の末葉印度の西部に生れ、大乘佛 千大千世界の主と稱すれども是れ國人の傳唱せし所を襲用せし 子一時に生出したりとあり、面して印度の佛教徒も、姓天を以て三 て思惟すらく、希くは諸の有情此に來生せよと、此に於て多數の姓 典を見るに、太初梵天先づ生れ、獨住せしこと一切なりしが、既にし 対天は、古來印度人が造物主として信奉せる神にして、彼の國の古 僧正なりと傳へ甚た正確ならずと雖も實に天平時代(西曆第八世 固端の能力を具備することを販得するに足れり、作者は古來良辨 殿なる三千大千世界の主としてはた又佛教の守護者として能く らんことを響ひ飽くまで佛教に柔順にして、且つ有力なる作業を ものありとも説けり、又大乘佛教の説法には、この神は帝釋天と共 紀の古遺物中、有數のものにして、決して尋常彫刻家の作品にはあ

らざるなり

DRIED LACQUER IMAGE OF THE GOD BRAHMÂ.

ARTIST UNKNOWN

(13 feet 4 mches in height.)

OWNED BY THE TEMPLE TÔDAIJI, NARA

(COLLOTYPE.)

Brahmà is the supreme god in the Indian pantheon and especially as one of the triad he is the Creator (Siva being the Destroyer, and Visqu the Preserver). According to the Indian tradition he himself came into being first and lived alone for a Kalpa (a long period so named); he then desired the creation of other beings, and thus were all beings created. Indian Buddhists called him the "Lord of the Earth" (Brahmá, Sahámpati). He is often mentioned together with Indra at the beginning of a sacred text (sútra) and is one of the patron gods of the religion.

The image here given belongs to the Sangwatsudo of the temple Todaiji, Nara, and is enshrined beside Amogha-påśa Avalokiteśvara, the chief divinity of the temple. Notice the folded hands (a sign of reverence to Buddha) and the sublime dignity of the head and face worthy of the lord of the earth and the lord patron of Buddhism. It is certainly one of the best art-relics of the Tempyo period (the 8th century A.D.).

尺能容像 自是一次三只二方 行行不品

允天は、方來印度人が造物主ごして信奉せる時にして、彼の國の古 與を見るに、太初梵天先づ住れ獨化せしこさ、切なりしが、既にし て思惟すらく、希くは諸の有情此に來生せる之此に於て多数以於 公良市 器 說完大本出東大多歲

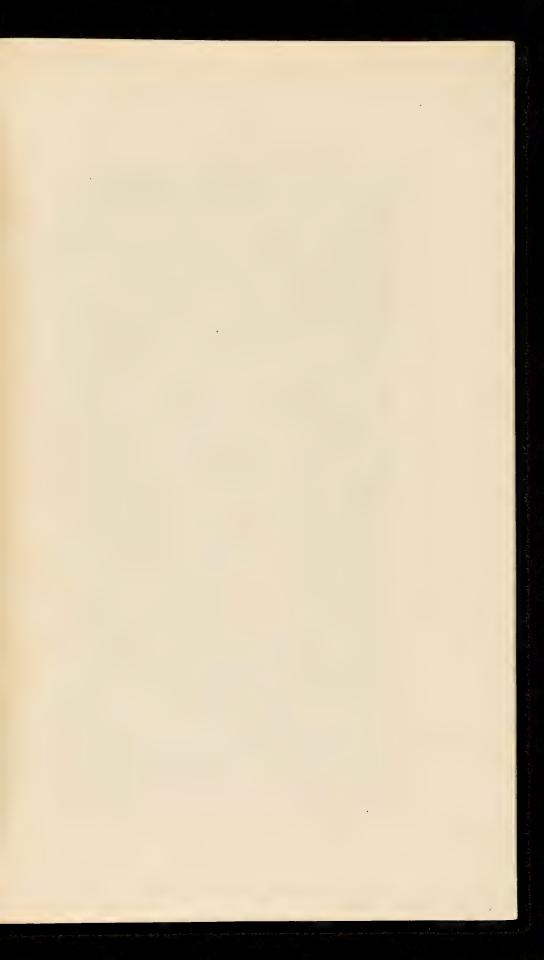
子一時に生出したりどあり、而して印度の佛教徒も、地天を以て二 下大下世界の主ご稱すれざも思れ個人の仲間せし所を駿用せし に過ぎず龍樹大立門烙路、世紀の水泉川度の西部に住れ、大乘船 教心明隆せる商价仍如きは世界に神あり宿に」路的慢の法心水 むるが故に自から天地人物は是れわが化作なり、云ふのみご、地 又を許せり、盗し佛教徒は,すべて此等の神を沿定せざるのみなら 文機礼中にはこの神の代する天界に身を寄せて修行の便を得る に必守來行し、或は消法者の列に加はり、或は數法行者の縱移者だ らんこさを繋び飽くまで佛教に柔順にして、且つ行力なる作業を ものありども説けり又大乘佛教の説法にはこの神は常輝天ご北

こ、に捌ぐる像は、東大寺三月堂の本祭不容副宏観世替の脇上る して、治釋天と對立するものなり、其函親の品和高雅にして而ら端 試なるだ。十大千世界の主さして、ほだ文佛教の守護者として、能く 明滿の能力を具備することを照得するに足れり作者は古家良辨 僧正なりと梅へ其た正確ならずと雖も實に天平時代(西縣第八冊 紀の古道物中、有数のものにして、決して尋常彫刻家の作品にはあ

DRIED LACQUER IMAGE OF THE GOD BRAHMA.

OWNED BY THE TEMPLE TODALL NARA.





塑像美術の最優品として、極めて尊重す可きものにして、且つ新樂 ざるを減ず可し、其意匠の巧妙技術の卓絕なる、兩者其に天平時代 の四天王に比せば死んど同時代の作たることを認むるに難から 暦七二四年 七四八年在位が當時の良工に命じて造らしめ給ひ 其典據は樂師經の中には存せす 後者の本地は釋迦牟尼如來にして戌に當るとて、乾近の佛工が此 將となり、前者の本地は得大勢至菩薩にして十二支中の子に當り、 といふこくに掲ぐるは其第二位伐折羅大將と第十二位毘劉羅大 しものならん試みに之れを第一冊に掲載せる彼の東大寺戒壇院 変の人)の作なりといへども、是れ無務の言にして、天平時代(第八世 こるに出せる十二神將の像は、寺傳に止利佛師(西曆第六七世紀の し、一切の苦難除害を排除し、志願を成就せしめんと響ふものなり 紀)のものたること疑なし、惟ふに、新樂師寺の創建に際し、聖武帝(西 十二神將は樂師瑠璃光如來の十二大顯具足の名號を假得せる大 の神像を造るには、風牛虎、鬼等の首を刻み出すを例とすれども 寺の此像は、本邦各寺の十二神將中、第一に位す可きるのなり にして、各七千の樂叉を有し、樂師佛の教法及び其修行者を護衛 折羅、毘羯羅、二大將塑像 樂師如來十二神將塑像中の二經 (身是各五尺八寸) 奈良市華嚴宗新樂師寺藏 作 者 不

EARTHEN IMAGES OF VAJRA AND VYÁKÂRA, THE SECOND AND THE TWELFTH OF THE TWELVE DIVINE HEROES.

ARTIST UNKNOWN

(Each, 5 feet 8½ mches in height.)

OWNED BY THE TEMPLE SHINYAKUSHIJI, NARA.

(COLLOTYPE.)

The twelve divine heroes represent the twelve great vows of the Buddha Bheşajyâcârya (Yakushi). Each governs 7,000 demons (Yakṣas) with whom he is said to protect the teaching and the devotees of the Buddha from all dangers that may befall them. The second is Vajra and the twelfth Vyâkâra.* The former is said to be an incarnation of the Buddhi-sattva Mahâ-sthāma and the latter that of the Buddha Śākyamuni.

The twelve heroes of Shinyakushiji are said to have been the works of Tori (between the 6th and 7th centuries). But in our opinion there is no doubt whatever that they belong to the Tempyô period (8th century). When the temple Shinyakushiji was built early in the 8th century, they might have been manufactured by some artist of renown by Imperial order, as was often done at that time. When we compare these with the images of the four regents of heaven (Shitenwô) of Kaidanin, Tôdaiji (Vol. 1), we see that they are almost certainly contemporaneous works. The excellence of design and the skilful workmanship are characteristic of the sculpture of the Tempyô period. These are the best of all the images of the twelve heroes extant in Japan.

* Or perhaps Vikāra

校析其四月羅,二大將日像

,四八十二部門伊州中

CACHER IMAGES OF VAJRA AND VYAKARA, THE SECOND AND THE TWELFTH OF THE UNDERSE DIVINE HEROES

Z. OZAZO DATEM.

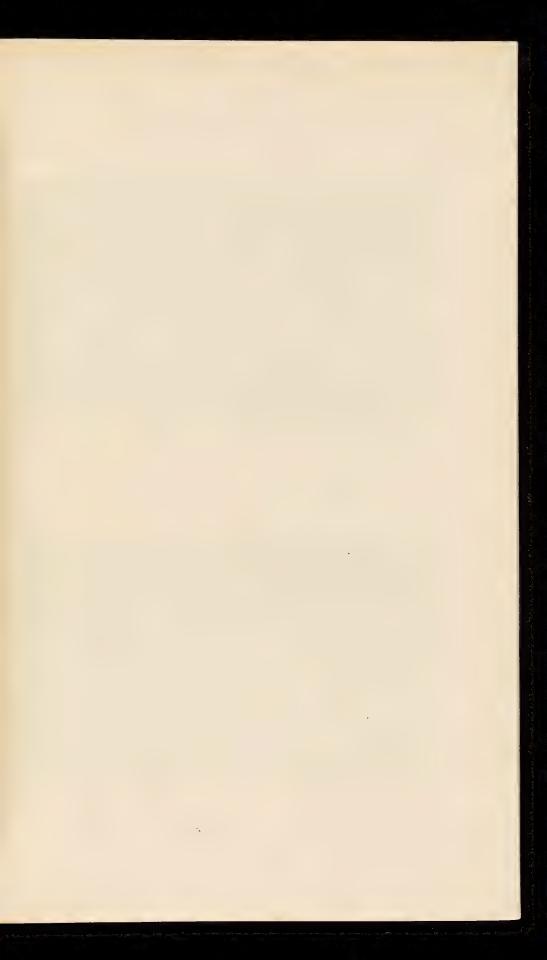
OWNED BY THE TEM, ILL SHING VK J. GLI, NAEA, (COLL OF Y) E.

The to-size divine heroes represent the tweeve mean vows of the Wallin Br $_{2,2}$ $^{\circ}$ $^$

The twice I have of Shingala ship are said to Love I with as to a Toil (between the decoration of the said of Philosophia to the decoration of the said of the sai







山 水圖 (各幅竖三尺二寸三分、機一尺四寸三分) 雙 ~幅(絹 京都府下臨濟宗大德寺塔頭高桐院藏 本墨畫 傳支那 唐朝 吳道子筆

恰も冥助あるかの如く神采変々として、當時作中の冠冕と稱せら 把りて舞踏一曲せしに、瞬刻にして一妙鬱を造り了れり、其筆には を通せしに、道子一も之れを受けずた、曰く、希くは將軍我が為 稱對せられたりといふ以て其手腕の疾速勁健なりしこと知る可 五年之れを見て、本思訓數月の功、吳道子一日の蹟皆其妙を極むと に剱郷一番せよ、我れ其壯氣をかりて毫を揮はんで、晏為めに剱を し時の將軍要要、道子の當を得んと欲し、厚く金帛を贈遣して其意 て成功せし所のもの、一日にして成る、玄宗帝(西暦七一三年ー七五 (四川省重慶府南)三百餘里間の山水脳を描きしが、思訓が累月にし 代の勘理と稱せらる、に至れり、吳道子皆て李思訓と共に、嘉陵江 に入りて始めて其性情に適することを悟り、研修功を積み、遂に百 たるが、道子、初め書を賀知章等の名手に學びしも成らず、丹青の技 吳道子西曆第八世紀の傅は第一冊東福寺の釋迦三尊の處に述べ

LANDSCAPES.

第一點氣力の充溢せる。假合道子の筆にあらずでするも、道子其人 想の超逸巧妙にして、運筆の自由自在なる、策力の雄健練熟して、一 職家中、或は之れを朱元時代(面唇九六三年—一三六七年)のものな 笠に掲ぐる山水園は、古來傳へて彼れの遺作と稱せらるれども、監

らんといふものあり、然れども今試みに二幅を連接一観せよ其着

れりさいふ

し其早年の作はや、細密なりしも、中年以後は行筆頗る磊落とな れたりと、また以て彼れが意到筆到の自在を證得したるを知る可

の如き靈腕にあらざれば恐らくはこ、に至ること能はざらん、然

傅ふる山水醬それ多しと雖も、此醬に超越するもの果して幾何

則ち直に以て選子の作と稱するも決して不可なかる可し、本

ある。質に神品といふ可し

SAID TO BE BY WU TAO-TZE (CHINESE).

(Two Kakemono, ink-sketch, each, 3 feet 21/2 inches by I foot 43/2 inches.)

OWNED BY THE TEMPLE KÔTÔIN, DAITOKUJI, KYÔTO (COLLOTYPE.)

The life of Wu Tao-tze (8th century) is given under the picture of "Śakyanıuni and two Saints" of the Temple Tôfukuji, At first he studied penmanship under Ka Chi-chang and others, but did not succeed. He then tried painting and found that this art suited his genius. By dint of hard study and practice he at last attained the most exalted position among ancient and modern painters. Once he and Li Shi-kun undertook to paint a view of the Kia-ling River (south of Chong-king in Ssu-chuan), scenery extending over three hundred "li." Ssu-kun worked several months before he could complete it, but Tao-tze finished it in one day. The Emperor Hiuen-tsung (713-755 A.D.) on seeing these pictures, is said to have highly praised them, saying that Shi-kun's production of several months' labour and Tao-tze's work of one day were both equally perfect in art. This shows what a skilful and vigorous painter Tao-tze was. Pi Ming, a general of that time, wishing to a painting of Tao-tze, sent him a rich present and communicated his wish. But Tao-tze declined the present and only asked the general to dance a sword dance for him, saying that he would catch the heroic spirit from it and under its influence would paint. The general danced, and instantly he produced a picture. It is said that the picture showed almost supernatural genius, it was so spirited and life like; it was considered one of his best productions. This shows how skilful he was in producing on canvas what were pure mental conceptions. In the earlier part of his life, he used to paint, it is said, fine delicate pictures, but in his maturer years his style became more bold and rough,

The two landscapes here given have been handed down from generation to generation as Tao-tze's works. Some connoisseurs, however, say that they are productions of probably the Sung or Yuen dynasties. But place the pictures side by side and look well at them. What a grand and happy conception! What powerful and skilful touches! Every line and every point is full of vigour. If they are not the work of Tao-tze, they must be at least productions of an artist not inferior to him; and we do not see any impropriety in calling them the works of Tao-tze. Many masterpieces of landscape paintings are preserved in Japan, but how few of them are comparable to these two pictures. They are indeed unique works of art. 吃一丁品、飲食一人節 明明服力的學是一好以處上於

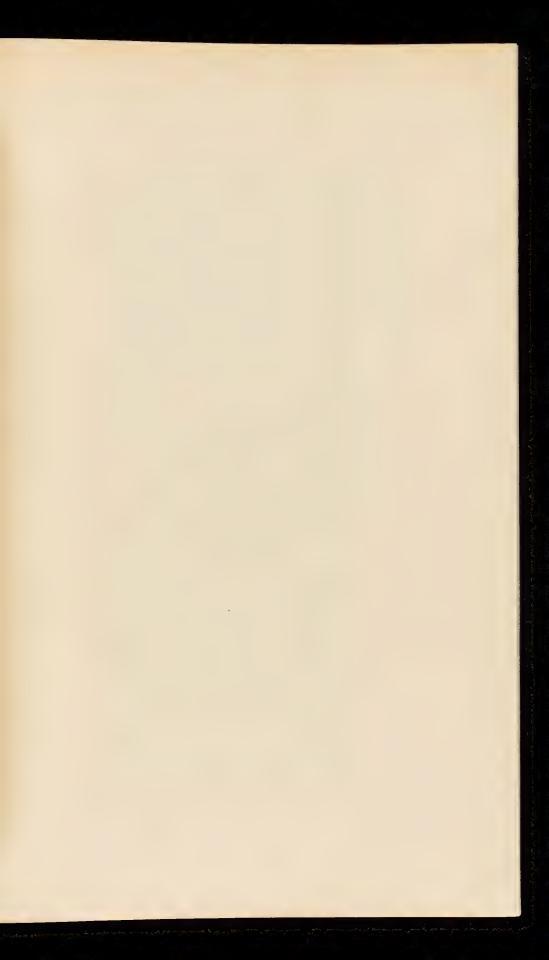
に大き一時ので子だ楷に随するここを悟り研修門をひみ近に自 こんでいるものこの然にごも今れ込む一般を連接、にせまれる : 格点の由水面を以及しと雅夫元前にに地するるの表しこ熟門 · 行間十五 一段「註」の作とはするも次して不可らかる可し奉

かれる残し神品こいふ明し

OWNED BY THE COMPLEX ALORS DATACKED RYGID

The lice of Wu Factace offers to the term of supposed without to this by Hamily and the strength of the streng









短の如き能手の聞えあるもの少からずまた斯道の名族といふ可 なるや論なし、太液の英凝嬌態を清澄玉の如きの鏡面に弄し芳香 る手腕、酷だ愛賞するに堪へたり、熈の子孫には徐崇嗣、徐崇動、徐崇 を薫風に散するの處に一羽の紫鴨を添へて、酱面を活動せしめた る遊花園は其尤なるものにして、範を我後素家に與へしこと多々 來徐熙の遺作として本邦に傳ふるもの少からず就中こ、に掲ぐ となし、評者曰く黃筌五代の名王の書は神にして而も妙ならす、趙 子江南の名族たり、善く花卉禽魚蔬果の類を嗇き、幾で造化の妙を 連 ねたる者それ徐照なるかで、必ずしも溢美の言にあらざる可し、古 員(北朱の大家)の酱は妙にして面も神ならず神と妙との二者を兼 ものご異なり、骨氣餘りあり、神韻はた死足し、患も俗盆を留むるこ る後に色彩を施すを常とせり、故にかの色を以て量淡して成れる 得たり、殊に花卉を描くや、先づ落墨を以て其の枝葉紫鬱を寫し、然 徐熙は支那五代(西曆九〇七年—九五四年)の人世々南唐に仕へて、楊 花 闘(絹本着色) (竪四尺三分、横二尺四寸四分) 京都市淨土宗大本山知恩院藏 傳支那五代徐熙筆

LOTUS.

SAID TO BE BY HSU HSI (CHINESE).

A Kasemone, counter 4 feet 1, mon by 2 feet 4,2 me ier

OWNED BY THE TEMPLE CHIONIN, KYÔTO.

(COLLOTYPE.

Hsů Hsì, a Chinese artist who lived in the Wu-tai period (907—954 A.D.). The Hsu family was one of the most famous in the valley of the Yang-tsc-kiang and is said to have served at the court of the Southern Tang dynasty. He was most skilled in painting plants, flowers, birds, fishes and the like, his productions looking as if they were works of Nature herself. In drawing a flower he would first execute in ink all the branches, leaves, petals, pistils and stamens, and then apply paints. The structure of the object is thus complete and the spirit of it is always faithfully kept. A critic says: "The paintings of Huang Sien (a famous artist of the Wu-tai period), are full of spirit but dexterity is somewhat wanting; and those of Chao Chang (a great painter of the Nothern Sung dynasty), are dexterous enough but lack spirit. Hsü Hsi, however, surpasses both artists in these points." We can not too much praise his productions. We have to Japan several paintings said to have been left by him, the lotus here reproduced being conside.ed his best. No doubt it has served as a model for Japanese artists. The delicate flowers of the lotus, the young rush and the wild duck are all as natural as they can be. His family seems to have been especially distinguished in art, for among his descendants we find the famous artists. Chung-ssu and Chung-chu.

得以り殊に花并分補くで先づ器遇を以て其の枝集樂院を寫し然 ものご異なり骨氣除りあり、神韻はた死足し、吃る俗など留むる。 这なし、許者因く其容丘代の名玉の湯は聊にして而るゆならも通 る子腕品だ愛賞するに異へたり照の子孫には徐忠嗣徐忠则徐忠 派の朝之能下の開えあるもの必如らずまた財道の名成といふ可 依照は支那,近代西将九〇七年一九五四年,乃人世々南府仁仕へて楊 了江南の名はたり蒋く花片窩魚風果の類を描き幾ぎ造化の妙を る後に色彩を施すを浴させり放にかの色を以て発微して破れる ねだる者を礼徐照なるか三感令しる盗災の言にあらざる可し行 東谷照の選件として本邦に傳ふるもの少から京就中こ、に掲く こるや論なし、太股の実施結該を清除玉の如きの鏡面に序し皆否 以北次の大家の品は炒にして面も剛ならず,脚と炒さの二将公庭 ○選花間は具定なるものにして、範を我後表家に與へしこと多み :或風に截するの處に一羽の紫明を添入て、荷面を活動せしめむ 花問、網本若色 , 则及二分, 横二及图中四分 尽都市海土宗大本山知恩院藏 傅支那上代徐照筆

71.10

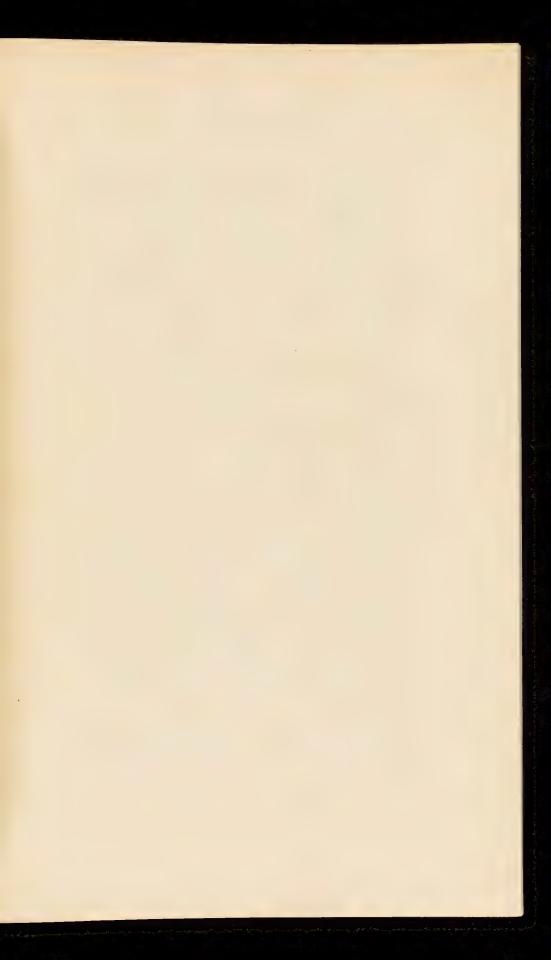
RADIO A. D. WELL

OWNED BY THE PEMPER CHIONIN R.OR(

4...10.01

Heat Alex 1 inese artist ... 2. ... 3. ... 1 ... 2 ... 1 ... 2 ... 1 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ... 2 ...





石俗、字は子專支那五代の末、西醫第十世紀の始,西蜀(四川省)成都に 京都府下淨七宗正法寺藏

本を師として道釋人物書を學び、出藍の譽を得たり、然れども其奇矯出

TWO ASCETICS IN MEDITATION.

職に眩せられて二者に事ふるを屑とせざりしものならん、其人と為り滑

解して放山に歸れりごいふ、惟ふに石恪また一個の好淡、食

を喜び、口辨を尚びしも、物と件ふことなし、然れども人の識を請ふて意

後其名を聞き蜀より招きて、帝都相國寺に壁畵を造らしめ、書院待韶の職 びしが故に、潜面をして往々怪論ならしめたり、朱の太祖支那を一統 誰なる氣象は筆端に題はれ、縱逸にして繩墨の外に馳せ、務めて新奇を貴

者が入定調心の態にして、頭を支ふるは節九位戌縛迦母者が香酔山中に

いへり又以てこの識の如何に尊重せられしかを知るに足らん、二祖 擦せしめたるものにして、損務致玩の四字は、當代貴紳の手澤なるべし

何人なるか詳ならざれざも、虎に倚れるは十六羅漢の第六位跋陀羅尊

寺の古文書中に記する所なれざる菜女が之れを何臨より得たるかは 濟化の方處を觀想するものに似たり、この書幅は德川氏の初世(西暦第

世紀の始に家康の側室菜女が正法寺へ寄附せしものなることは彼の

らざるか、識者の言に、勘面に存する印影は何れも宋の皇帝が内帑の珍什 落々たる筆痕に私淑する所ありて、窓に彼れが如き機軸を出 世なりしも、其遺作の多数を見得るに便ある地に生れたれば、或は彼れに 當僧牧溪第一冊、觀音猿鶴の處に其傳あり)の如きは、石俗に後る、こと數 なる處到底丹背に衣食せんと欲する徒の描き得るものにあらざるなり、 して所謂其折蘆描法は、恰も紙練を劈き去らんとするの勢あり、氣格超遊 りきていふ試に弦に揚ぐる二祖の闘を見よ何ぞ其諧様の奇矯なるや、而 に溺たざることあれば必ず諷談の意を嗇中に寓し、毫も忌避する所なか

されて彼の好境に達せしにはあらざるか、梁楷の如きもまたとの磊

BY SHI KO (CHINESE)

OWNED BY THE TEMPLE SHOHOJI, KYOTO.

(COLLOTYPE.)

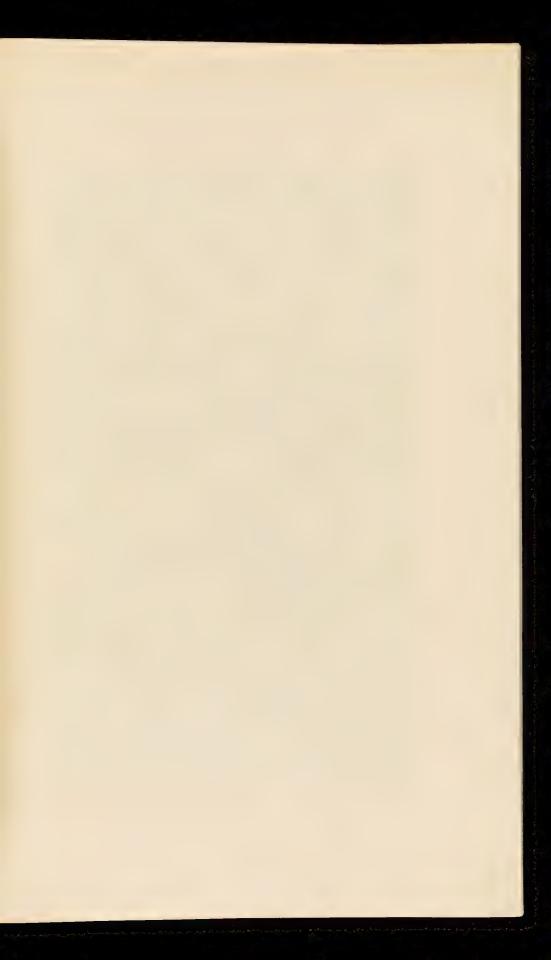
Shi Ko, whose other name was Sau-sien, was born at Chin-tu in Sau-chuan in the latter part of the Wu-tai dynasty (beginning of the 10th century). He studied the mode of painting Taoistic and Buddhistic characters under Chang Nanpen, and won the fame of being even superior to his master. He was, however, a very eccentric and humorous man, and his humours clearly show themselves in his paintings. Being also a man of free mind who could not endure the restraints of rules, he tried to make his painting novel and unusual. Thus his pictures are often grotesque and false. When the Emperor Tai-tsu of the Sung dynasty had subdued China, hearing of the fame of Shi Ko, he summonded the artist from Ssu-chuan and ordered him to paint on the walls of the temple Hsiang-kuo-ssu of the capital. The Emperor offered him a post at the Imperial Picture Gallery, which, however, he declined and retired to his native place. He was a man of honour, and probably thought it disgraceful to serve under a second master for the sake of wealth. He was very fond of jokes and loved conversation, but seldom contradicted others. However, when any one asked him to paint and he had any reason to be displeased, he was sure to express some sarcastic usening in his picture. Look at these pictures of the two ascettes here given. They are very odd pictures indeed, but his "broken reed outlines" (so called because he drew with a broken read) are so vigorous that they seem almost to tear the canvas. Notice also the boldness and grandeur. These are not the kind of pictures, that can be produced by those who paint for the sake of lucer. Mu-chi (Mokkei whose life is given under the picture of "Kwamnon, Monkey, and Crane," Vol. 1.) although a painter who flourished several ages after Shi Ko, was born at a place where Shi Ko's productions were very numerous; may it not have been Shi Ko's influence that raised M.-chi to the eminence he attained? So also with Shi Ko, whose other name was Ssu-sien, was born at Chin-tu in Ssu-chuan in the latter part of the Wu-tai dynasty Liang-kai. May it not have been his admiration for Shi Ko's bold and grand style that enabled him to form his own excellent one? Antiquarians say that the stamps pressed on this painting are all of them those with which the emperors of the Sung dynasty used to mark their treasures, and the four ideographs written on it, meaning "The treasure of Sun-chai," are said to dynasty used to mark their treasures, and the four locations written on it, incating "the treasure of Sin-char," are said to have been written by a high nobleman of the time. Who the two saints here painted are, is not certain; but the one leaning on the tiger seems to be Arya Bhadra, the sixth of the sixteen Arhats lost in a holy reverie, and the other the ninth Arhat, Arya Jivaka, reflecting on the method of enlightening and saving the world. There remain at the Temple Shôhôji records that these pictures were presented to the temple by a lady of the household of Iyeyasu, the first Shôgun of the Tokugawa Family; but where the lady got it, is not certain.

ALL TURE N. WALRAST ST.

47 11 20)

Sim Mar, "have other as a constraint with the mode of printing Larles and B. Blustic characteristics and the mode of printing Larles and B. Blustic characteristics are a constraint." It is not the mode of printing Larles were accepted and Larles are a constraint with a constraint of the mode of the mode of the constraint and the mode of the constraint and the larles and the mode of the m









りといへり、益し隆能は蓄系に於ては基光の後継として土佐勘風を興 守に任せられ、天仁(西暦一一〇八年—一一〇九年)頃に世に榮へし人な 隆の子ともいひ、所傳一ならす然れざも、扶桑名齒傳の著者は、すべて此 筆者隆能は、土佐書派の祖春日基光の子さもいひ、或は爲隆の子、又は清 用たる悲智を顧はす分化身なるが如し なるかは詳ならず座下の左右に寫し出せる男女の二影は觀世音の力 來を表示するものなりとの古説あれざも如何なる文證に基けるもの 三菩薩、石の三は龍樹、文殊、地藏の三菩薩、後は虛空藏菩薩、頂上は多寶 面中前の三は藥王普賢の二菩薩と毘沙門天左の二は彌勒勢至寶光の 其配置を前と左右とに各三面頂と後とに各一面と定めたるが、其十一 ざるは作者の窓匠に隨ふものにして、別に典據なるに似たり、經文には、 即度の耶含輸多が支那に傳來せし造像法に由りて満けるものにして 端嚴氣魄超凡にして當代に於ける佛書の標本として實に缺くべ に甚しく、薔機を毀損せしもの掛からざれども、筆錄緊網、彩染巧緻、面 せる妙工なりしも其血族にあらざるは明なり、弦に出せる圏は、別落 一臂中左手は深瓶を把り、其瓶口より蓮花を出し、右手は垂れて施無畏 説を排し、藤原清綱の子にして、繪所預となり、正五位下に叙し、参河 を結べり頂上十一面の配置が、像に由りて必ずしも彼此同じから 出せる十一面觀世音は、支那字文周時代(西曆第六世紀の後年)に 京都市真言宗教王護國寺塔頭觀智院藏

らさる逸品なり

EKÂDAŚA-MUKHA AVALOKITEŚVARA (THE ELEVEN-FACED KWANNON).

SAID TO BE BY KASUGA TAKAYOSHI.

(Coloured; 2 feet 71% inches by I foot 21/2 inches.)

OWNED BY THE TEMPLE KWANCHIIN, TÔJI, KYÔTO.

This picture of the Eleven-faced Avalokiteśvara is executed according to the "Rules of Images" imported to China by Yaśogüdha of India during the posterior Chou dynasty (latter half of the 6th century). The left hand holds a water jar from the mouth of which appears a lotus and the right hand is upheld making the sign of Abhayanda (gift of fearlessness). There seems to have been no definite authority for the positions of the eleven faces on the head as they differ with different artists. The male and the female beside the image represent the saint's wisdom and love.

Takayoshi, the painter, was, according to the "History of the Pictorial Artists of Japan" ("Fuso Meigwaden"), a son of Fujiwara Kiyotsuna, but according to another tradition he was a son of Tosa Motomitsu. the founder of the Tosa school. He became superintendent of the Picture Beareau during the period of Tennin (beinning of the 12th century). Though Takayoshi succeeded Motomitsu in art he was in no way connected with him in blood. The picture here reproduced, though faded and injured by wear, is a fine specimen of the Buddhistic paintings of the time. The strict use of the brush, the exquisite colouring, the beauty of the face and the strength of the whole figure are to be specially noticed.

武記になれて人名こと谷二頁以心後しに谷一因こだのだるれ、十 院の子でもいむ所傳、なら本然のべる故を行為母い者者は言ふし ない此、私し府施衙衙四十二十五緒所掛となり、正元位下に放し六 院也の必正以りしも具施政にあらざるは出なり盛に出せる同位行器 随唐前口云及樂三首我四一日阿二里四門人在四一位施衛三五致日 こいは今間なかえいにり京せしに根送に掛けて過行るもの 仁己己,例仁之疏心言。明治一般之

沿端庭外隔层凡しし、僧代に成ける佛書の機本として實に成く

OWNED BY THE STREET WW ALLIEN TOH REGIO

Takingoshir the states, was, according to the try the trouble according to the control of Boachk.

From the first school. He became reclaimed of the Reun Brown thing the period of braining of the 12th century. Though Takayo Bracecoded Metonition in with the first scanner. Though Takayo Bracecoded Metonition in which to the first plant appear to the plants. And the plants have appeared by the plants of the plants for the first plants of the transition of the backbloth partiags of the transition of the backbloth partiags.





なり、たべ釋迦佛の顔貌甚だ安祥に過ぎ隨終の相に乏しきの感 泣の情は、各種の面貌と姿態とに表題せられ、局線輕健,傅彩温實 この大乗經説に據りて斷けるものなり、神鬼佛弟子等の悲歎號 して皆共に金床の下に慟哭したりと説けり、こ、に掲ぐる闘は 際に來會したるが如く記し、大乘經は佛の入滅を聞きて來集せ 樓陀の二人のみにして、高足摩訶迦葉の如きも、衛く遺骸茶昆の 雙樹下に於て、將に涅槃に入らんとする相を寫し出せるものな 釋 表現したるに由れるならん、鑑識家或はこの書を以て藤原中期 あれざも是れ蓋し大乘佛教の教義に基き所谓死生一如の意を るものは、其弟子のみならず、神鬼鳥歌等に至るまで、其類を遊く を異にし小乘經は當時佛の左右に随侍せるものは阿難と阿苑 り、佛入涅槃時乃ち逝去時の狀況は、大乘經と小乘經と互に相傳 (西唇第十十一世紀の交)我が名家の手に成りしものならんとい へりその八百餘年前のものたること毫も疑ふ可からず真に稀 說きて群生を濟度し、中印度、吠含盤國拘尸那揭羅城外の娑羅 迦 牟尼 (堅六尺二寸、積五尺五寸) せる圖は、釋迦牟尼佛が、在世八十年間、大小半滿の敢法 佛涅槃圖(絹本着色) 奈良市華嚴宗新樂師寺藏 筆者不詳

世の珍質なり

THE GREAT DECEASE OF BUDDHA.

ARTIST UNKNOWN.

(Coloured , 6 feet 11/2 inches by 5 feet 5 inches.)

OWNED BY THE TEMPLE SHINYAKUSHIJI, NARA.

(COLLOTYPE.)

The picture here reproduced depicts Śalvyamuni, after the conclusion of his great career as prophet and reformer, lying on his death bed in the avenue of Sara trees near the town of Kuśinagara in Vaiśali, N. India. About the Nirvàṇa (Decease) of Buddha traditions differ in the Mahāyana and the Hinayāna schools of Buddhism. According to the Hinayāna, on the eve of his Nirvàṇa the disciples Ânanda and Anuruddha were with him and Kāṣyapa came after seven days at the time of the cremation. According to the Mahāyāna, however, those who attended Buddha at his death were not only all of his disciples but also gods, demons, birds, animals, etc., who all mourned for the loss of the Saviour.

Our picture is in accordance with the Mahayanistic tradition. A heartfelt grief is seen in every face and attitude. It is no doubt the work of a master hand, the lines being so clear and the colours so exquisite. The expression of Buddha is too calm and natural for an ordinary person at the time of death but in the case of a Buddha for whom death is the highest bliss no agony nor sorrow could be appropriate. Connoisseurs assign the picture to the middle of the Fujiwara period (between the roth and the 11th centuries) though the artist is not known. At any rate it is certainly more than 800 years old.

釋迦牟尼佛溫樂圖絹本養色) 等者不	(縣六尺二寸、横正尺正寸)	the state of the s	こ、に出せる個は釋迦牟尼錦が在世八十年間大小半	を說きて群生を濟度し、中印度、吹台監陽拘尸那拐鄰城。	雙樹下に於て將に涅槃に入らんでする相を寫し出せ、	,入湿祭時乃ち逝去時の狀況は、大乘総と小乘総と	や選にし小乗經は密時像の充行に随信せるものは阿	楼陀の二人のみにして、鳥足學河連集の如きも満く選	際に來食したるが如く配し、大乘經長佛の人級を聞き	るものは其弟子のみならず、順鬼品類等に至るまで、其	して智典に金珠の下に慟哭したりを説けり、こ、に掲	この大寒解説に張りて届けるものなり、肺、眼傷弟子等	弦の情は斧種の面配と変態とに表題せられ局限軽低。	なり、だ、寒趣佛の顔貌甚だ安葬に過ぎ隨終の相に必	られごも見れ益し大寒佛故の改議に基 B.所川死生一	表現したるに由れるならん経過家職はこの場を以て	、西陸第十十二世紀の変視が名家の手に成りしるのな	へりその人百除年前のものたること至も疑ふ可から、	
			新	掀	살	E II	瓣	選出	5	非	(計	楽	他	Š. J	nye skn	3	13	1-	
74			0	0	å	28	3	3%	涨	8	8	悲	*	É	(2)	쩼	N	製	
			放法	Z'	(0)	114	[6] 35	E (V)	4.	些〉	133	湯	温	7/9 (O)	意	### [U]	3	二) 額	

他の珍賀なら

THE GREAT DEGEASE OF BUDDHA.

ARTISI UNKNOWN.

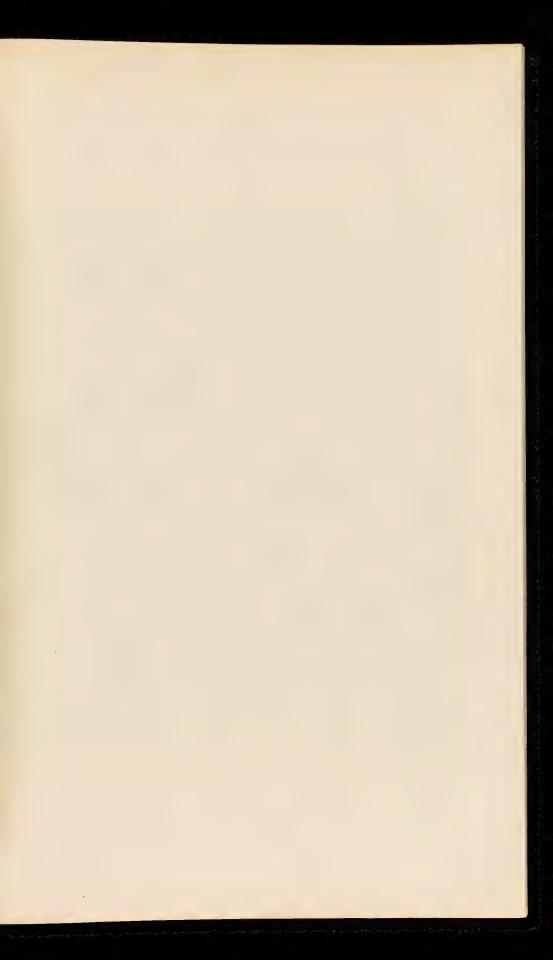
Consider, bleeting nather in 5 het 5 jehen

OWNED BY THE TEMPLE SHINYAKUSHIL NAKA. (COLLOTYPE)

The picture here reproduced depicts %isyamuni, after the conclusion of his great career as prophet and reformer, jying on his feath bed in the avenue of Sant trees near the town of Ku-finagora in Vasiai, M. Luda, About the Kirvája (Docease) of Buddha traditions differ in the Ma-isyama and the Hisayama schools of Buddham, According to the Hisayama, on the eve of his Nivvája and disciples Âmarda and Amuruddha were with him and Käsyaya came after seven days at the time of the remation. According to the Malaiyama, however, those who attended Buddha at his doath were not only all of his disciples but also gods, demons, birds, animals, etc., who all mourned for the loss of the Saviour.

Our picture is in accordance with the Mahayanistic tradition. A heartfelt _arief is seen in every face and attitude. It is no doubt the work of a master hand, the lines being so clear and the colours so exquisite. The expression of Buddha is too calm and natural for an ordinary purson at the time of death but in the case of a Buddha for whom death is the highest bits no agony nor sorrow could be appropriate. Connoisecurs assign the picture to the middle of the Figiwara period (between the action and the rather contracts) though the artist is not known. At any rath it is certainly more than soo years old.





孔雀明王盡像(絹本着色) 傳支那張思恭知

て右方の第一手は戦第二手は箭左方の第一手は除障怖魔の印第二手は弓左右 当必ずしる品位の卑野なるものにあらず蓋し此書は思恭と傅ふるもの、中に らずといへり、こうに掲ぐる明王の像にして異に彼れの選作なりとせば思恭の の確說なきが如し、而して評者或は思恭の當を以て、色彩華麗なれざも品位高か にも思恭の紀傳を記さず、或は北宋時代(西暦九六〇年——一二六年)の人ならん もの類る多し、而して何れも皆精緻美麗を盡さいるはなし、然れども何れの齒史 張思恭の遺作と稱せらる、佛天の當像にして我國の名藍互刹に珍藏せらる、 と能はざらん の微妙超勝なる、一たび之れを拜するときは何人も自から崇敬の念を禁するこ の第三手は蓮華合掌の印なるものあり、惟ふに後者は範をこの思恭の遺作に取 手は蓮華左方の第一手は吉祥真第二手は孔雀尾三莖を持つとあり世間に存す 及び一切の病患を悉く除去し得と説けりまた其像は赤白色にして白色の裾を 梁時代(西暦第六世紀)より幾度か支那に澤傳せられしも、未だ完全なるものなか といひ、或は元時代(西暦一二六〇年—一三六七年)の人ならんといひ、殆んど一定 りしものなる可し、此の謝は何の典據によりて造りしか、祥ならざれでも、其相好 る衛像の中には、此經說に合せざるもの多く、乃ち此に掲ぐる圖の如く六臂にし つけ、寶蓮華上に坐し、黄金の瓔珞を以て其身を裝飾し、右方の第一手は柚子第二 荐りに行はれたり、經文にこの神を信念するものは、水火盗諍毒蛇猛獸魘障の害 來一西曆第八世紀の終以降員首宗に於て、息災延命を求むる為め、此神新念の修法 來し、爾後この神を信仰すること彼の國に流行し更に我國に入りては平安朝以 りき海時代(西暦第八世紀の始)に至り譯經僧義淨始めて詳細具備せるものを傳 雀明王は、秘密佛教にて崇奉する神なるが、この神を召請祈念するの法は、支那 京都府下與言宗大本山仁和寺藏

於て最も秀逸なるものなり

MAYÛRA-VIDYÂRÂJA (KUJAKU-MYÔWÔ).

SAID TO BE BY CHANG SSU-KUNG (CHINESE)

(Coloured; 5 feet 53% inches by 3 feet 33% unches.)

OWNED BY THE TEMPLE NINWAJI, KYÔTO

(WOOD-CUT.)

Mayûra-vidyârâja is a deity who is worshipped in mystic Buddhism. The worship began in the Liang dynasty of China (6th century) but although the book on it had been often times translated into Chinese there was no authentic work till at last in the Tang dynasty (8th century) I-tsing imported a minute text and translated it into Chinese. From that time the deity became very popular in China and was brought to Japan where it has been worshipped chiefly by the Shingon sect since the Heian era (end of the 8th century). The deity is said to defend one against the dangers of fire, water, thieves, snakes, beasts, demons and sickness. His characteristics as mentioned in the sacred book differ from those of the present picture, authority for which we are unable to ascertain.

The works of Chang Sau-kung are numerous in Japan, almost all being pictures of Buddhas or deities, and of unequalled dexterity. The picture here given is the most famous of all that exist. None of the biographies of artists mention his name and nothing more of him is known. He is said to have been an artist of the Northern Sung dynasty (960–1126 A.D.) or of the Yuen dynasty (1260–1367 A.D.). Some criticize his paintings as wanting in nobility though the colouring is fine and beautiful. But the picture here reproduced is by no means wanting in nobility.

照古以立古古今 獨二見三古古艺

旅行 局下員 音宗大本由 日和 专職

各,以行行以犯犯分納交行,之の所令化公安る名の以及改經道以能猛以馬聯、官 又」、別の網里の巻、除去と得る施けり、また其像に亦自色にして、自色の常 下八海 八方心第一子は直以東部二年以孔德尾三至を持つ之あ五院間に任す 於て記る布地なるものなり 如此明生は、秘密佛教にて然本する神なるが、この神を行山所必するの法は、安明 り、這時包酉附給入世紀の始に至り。原熱僧義部始めて詳細に加せるものを刊 祭 人給後この神を信仰するここ彼の風に施行し題し我國に人りては学安明以 2.3. 始八直紀の総以「異言院に於て、甚及經命を求むる路次能轉所念の於法 (行力の)の一手は、他等一手は前尺方の)的一手は除膝衛脈の形第二手は弓尾右 りしものなるで、此、為に何の典談によりて添りしか確ならざれざも其相好 ちの別る差し面して何れも皆勘擬瓦院を盛る、るはなし機打ごも何れい前申 人,代與所第六世紀,五方難度,如安所仁器,轉也られし支衣だ完全なるものなか 八八寶道并上日來以內食內應此受以丁姓母登裝衛見行方心的一年被衛子等 在二年の通行と移せらる、備天の品優にして長国の名に打網に珍殿せらる、 があるしもは位の中野はるものにあらず盖し此語は思恭を作ふるもの、中に 仁為思思以紀代登記及京城以北宋時 故國縣九六〇年十一十二六年八人な 2分離な こか刺し前して司名談は思称の諸を以て色野草遊なむごも品位高 ひょういへっことに掲くる明王の像にして真に彼れの選作なうとせば思たの 後の中には光。就に合せるるもの多く、乃ち此に獨ぐる詞の如く、天行にし 節、子は三年合掌の以及るもの由り展示に後者は後至この思器の選件に取 いび、或目に時に、西野、二六の年十一三六七年の人ならんざいひ始んざ一正

MAYUKA-VIDYARAJA (KUJAKU-MYÖWO,

1. TO BE BY CLANG SECKLING CHINESEL

cornel, 5 hal 5 , comes , 3 her 3' transact

WHED BY THE TEMPLE NIN WAST KYOTO

China (6th century) but although the content time, trad ted into Chinese the mas no authentic cork
till at last in the Tang dynasty (8th century) I-tsing imperted a minut at last in the Tang dynasty (8th century) I-tsing imperted a minut
the deity became very popular in China and was Liought to Japan that here worshipped thirdy by the Shingon
since the Heim car (end of the 2 : : ; gers of fire, mater, theves,
v.t. sirland the present the p
· · · · · · · · · · · · · · · · · · ·
tar . Sau-kung are numerous in Japan, almost all being pictures of Buddhas or deities, and t
picture here given is the most famous of all that exist. None of the biographies of art .
nore of hi i is known. He is said to have been an artist of the Northern Sung dyna L





なるが、弦に出せる二個の燈鬼は、建保三年(西暦一二一五年)に運 龍に對して比準を取り、且つ父運慶の法に由りて是の如く刻み らず、二鬼の骨格筋肉等、其伸縮能く度に適し、體形頗る法に合せ 什器莊飾品等に其意匠を擬らし技工を試むるの餘暇なかりし 佛師なるが故に佛天の像を造るに日もまた足らず、爲めに他の に能く巨多の製作を世に遣したるに由れり、但し彼等の本職は て偉大なる發展を致さしめたる人なり、而して七百年後の今日、 鎌倉佛師の祖運慶は佛像彫刻の正宗を承け、我國の彫工術をし り人或は其兩脚の短きに失するを話れぞも、これ其棒持する燈 る、其技術の高妙なる。優に國資として尊重するに足るものなり せるものならん、要するに此二燈鬼の如きは、其傳來の正確な の第三子康辨が作れるものにして、其意匠頗る奇なるのみな 由り、佛天像以外に彼等の製作の世に存するものは極めて稀 辨康勝運賀運助等の子孫が其箕裘を繼ぎて皆彫刻の術に巧 且つ其影響を彫刻の部面に及ばせる所以のものは、進慶、康運 奈良市法相宗大本山與福寺殿

WOODEN IMAGES OF DEMONS; LAMP-STANDS (RIUTÔKI AND TENTÔKI).

BY KÔBEN.

(z feet 62% inches in height.)

OWNED BY THE TEMPLE KOFUKUJI, NARA.

(COLLOTYPE.)

Unkei, the founder of the Kamakura school of sculptors, was a man of exceptional genius and effected a great development in Buddhistic sculpture. Today after 700 years he still exercises a considerable influence through the numerous works left by his descendants, Tankei, Kôun, Kôben, Kôshô, Unga and Unjo, who were all excellent sculptors. But they were almost exclusively Buddhistic sculptors and had no time to devote to other fields.

The two lamp-stands here reproduced are by **Kôben**, the third son of Unkei. The design is very curious but the workmanship excellent, the faces and muscles being especially noteworthy. The legs are purposely short so as to be in proportion to the laup. These images are striking examples of the style handed down by Unkei and are now registered as national properties, their history being so certain and the workmanship so exquisite.

此然鬼天然鬼本襲

成せるものひの心監守さに此二、他見の朝きは八切察の正施 に由り帰入摩以外に投降の製造の推广在するこのは極いて結 答 か、 出いる、行いか、行起張三全野に一一、北部 中 財の家、子は然や計れるもいにして具名と成る首なるのいい 一个四次,一下提以解以股对、且以必须上玩人。居已候 进口其二部一門 四乙的前一及私之名所以 一口民神名一十 能く打ちの放行 田に以、地名に由れ 打し成像の奉釈

WOODLA SALCES OF DEMONS SAMESTANDS

"BEC R S'wa dday, I dlla ra o i'wo







伯衛松平直亮君嚴

人にして、後素の技を質師古に學び山水人物及び道釋鬼胂の像を書くに この識の筆者梁楷は支那南宋、華宗時代(西暦一一九五年—一二二四年)の びず飲酒一斗詩百篇身は明媚なる支那南部の風光と同化し、其吟哦せ (江蘇省)に發せり、其書は張旭の風ありて頗る妙鏡に至り、其詩は杜牧と其 坐せられて、夜郎(貴州省)に流さる、こ、に於て途次、洞庭(湖南省長沙府附近) の羅姬楊太真と合はず、発官せられて廬山に退隊し、詩酒に興を遣れり、安 好み、財を軽んじ、義を重んじ、任侠を尚べり、曾て翰林の供奉さなりしも、帝 李太白は支那唐朝、玄宗時代(西府第八世紀)の人なり、幼時より緩横の術を の標本ならん に做へごも、其衣帶に至つては、得意の減筆を用ゐて、一氣に揮灑し了るを なす、然も亦其放逐を稱し、敢て軒輊する所なかりきといふ、其人物鬼神の なり、金帯を賜はりしも見れを纏ふて人に誇るを附とせず之れを院内に ものは、一々宇宙の鑑機を發露せるものにあらざるはなし に其道の聖人と稱せらる、生ながらにして仙骨を具へ、言行毫も俗盆を帶 |対陽||江西省九江附近等に漫遊し六十四歳の時族人陽水が家に寓し、金陵 被筆の極點に選せるものなり、築楷が畵風の如何を知るには、蓋し絶好 を得たり、嘉泰年間(西暦一二〇一年—一二〇四年)召されて勘院待韶と 江湖北省宜昌附近)の諸勝を歴觀し敬されて後は、岳陽湖南省岳州府西 る、を見る、こ、に揚ぐる李白行哈の圖は、万ち一氣呵成の作にして、所 迦文殊普現當像及び本冊中高桐院所嚴山水闘の説明を見 を虧くや、首面手足等の主要部分は、落筆謹嚴、吳道子第一冊、東福寺所藏 け、日夕豪飲して以て興を遣り、傍ら人なきが如し、同列目して梁風子と 反するに追び其部下に強ひられて再び世に出でしが、鞍山敗る、や 水湯は、樹石の配置極めて酒落にして、雅健の氣象、紙上に

LI TAI-PEH, THE CHINESE POET.

BY LIANG KAI (CHINESE)

(A Kakemono, ink sketch, 2 feet 7% inches by 1 foot 1% inches.)

OWNED BY COUNT NAOSUKE MATSUDAIRA.

(COLLOTYPE.)

Li Tai-peh was a poet of China, who flourished during the reign of the Emperor Hiuen-taung of the Tang dynasty (8th century). In the prime of youth he was already fond of politics and slighting self-interest bent his energies to the good of others. Once he was made an officer in the Han-lin (university) but as he was not on good terms with Lady Yang Tai-shin, the favourite of the Emperor, he resigned and retired to Lu-shan and passed his time composing poems and drinking wine. At the time of the rebellion of An Lu-shan he was compelled to serve him, and on his downfall was exiled to Ya-lang (in Kue-chou), on the road whither he passed Lake Tong-ting (in Hu-nan) and the river Kiao-kiang (in Hu-peh) both favourite places with poets. When he was released from exile he travelled further in Yo-yang (in Hu-nan), Jin-yang (in Kiang), etc. He died at the age of sixty-four at Kin-ling (now Nan-king) in the house of Yang Ying, a relation of his. His writing was excellent bearing the characteristics of Chang-kiu and in poetry he and To Mu were called the "Two Stars" of the period. By nature he was a man of ascetic type and his words and deeds are beyond the reach of ordinary men. The more he drank the more he wrote. The natural beauties of southern China so inspired him that his productions are, so to speak, expositions of the secret of nature.

Liang Kai is an artist of the Southern Sung dynasty and a disciple of Ka Ssu-hu, a famous painter. He was skilled in painting landscapes, human figures and Taoistic and Buddhistic defites. During the Kia-tai period (1201-1204 A.D.) of the Emperor Nin-tsung he was appointed an artist of the Ficture Academy and invested with the "Golden Belt." However, he did not like to show off the Belt and hung it up in the Academy while indulging in drink. In depicting figures, either human or divine, the important points, such as the head, face, hands and feet, are done with special care and attention in imitation of the style of Wu Tao-tze (Vol. 1, Three Saints of Tô-fuku-ji; the present volume, Landscapes of Kôtôin). But the Garments and out-ward decoration he finished in a few bold strokes, a method favourite with him and known as "outline drawing." * In his landscapes the distribution of trees and stones is especially to be noted the whole being finished with elegance and vigour. A good example of his "outline drawing" can be seen in this picture of the poet Li Tai-p-h, familiarity with which will make it easy to distinguish his style from others.

於長江住之心性好安以時代內所的八世紀の人なる幼時より經驗口術包 林出及するに遊び其部下に強ひられて再入世に出でしが蘇山版る、や 得過突然為現過代及以本間中商和民所與由水圖の說明を見まる山等法 品級軍の機點に逆せるものなり、說程が盗風の如何を知るには若己が好 坐中られて、校照直州省上流るる二、仁於て途不相庭尚前省長砂府附先 終江湖北行行行附近の謝路を除觀之成られて後以西陽湖泊省招州府西 妙を得たの器奏年同四形。二〇、年十一二〇四年代されて尚院徒前二 な其他者を門、りしる見れ分額五七人に此るを除るせ京之れを院内 治させり外に山水品は樹石の配置極めて雨器にして、雅健の氣象成と **溢る、を見るご、に捌ぐる李门行時の嗣は乃ち、鍼呵践** 河門江西省九江游步等「邊遊」八十四成心時成人勝水か家に衙し、金陵 の標本ならん 行為省に放せり込みは城山の風のりて断る妙站に至り退時候社役二其 ものは、一ヶ下市の競機を發露せるものにあらざるはなし 人仁して後矣心行在宣師古、學心山水人物及心道智思輔心像を持人。 外空衛一八首面子軍第四主要猶於 八面其山鄉以近年後一個車師子例為 に做いる主連人群に立つては得意の誠准を用のて、無に継続してるを 、其難の公人ご聯世らる怪ながらにして個件を其へ言行ばも俗弦を帯 八四分輕八匹與全班后已往機必問以內行工翰林乃供各还沒与己有份 の隣の配着監備は支那角な事院時長再母二一九五年十一二二四年の 当沙白衛身は明明なる支部南部の風光之間化し、此吟暖せる 三合枝中見官せられて嚴由に退除し清解に與を遊れ ご 與分 近り俗ら人な きが 如し、同列目して梁風子 の作しして好

· /

le i

粉二尺六寸八分, 缀,凡

LI TAI-PEH, THE CHINESE POET.

DELING KALLULINED

rate to the contract of the same

WHEN BY COURT NAOSUKE MATSUPALRA

147, 2770.

In Taryth was a poet of Chona who floreshed to ing the religion of the Impator Illuen-tsung of the Tang. • 3 good of exert. Once the was and can officer in the Hambin (university) but as he was not on good terms with Lady Yang good of exert. Once the was made an officer in the Hambin (university) but as he was not on good terms with Lady Yang Tarshibi, the two tile of the Lupers, he resigned and tedical to Leasham and passed has time or myoshy, posins and dithiding wine. At the time of the relution of An Lasham he was compelled to serve him and on his sawfiall was evided to Vaslance (in Kucschou), on the read whitner he passed Lete Tong-ting (in Husena) and the river Klanchkang (in Huspelb) both forwarde places with passe. Whan he was released from exile he travel of militar in Ve-yang (in Husena), Jusyang (in Klang), as the field at the age of system at Kin hing (now Nueshing) his the morse of Vang Ying. Touthout of the His writing was excellent hearing the characterisms of Changshan and in poetry he and To Mu were called the "Two Stars" of the period death the major has a name of a cell type and his words and death and Synaid the time of mine. The more he death the major has a name of a cell type and heaviers of majored hum that his productions are, so to speak.

(a) Kai is an art to the Sautient Sang dynasty and a disciple of Kr. Sautaa, a lamous printer. He was skilled in parting Indicates a largent σ area of care and Transite and Dutalifystic Critics. Driving the Santiai period (120) (120), 130), of the Indian Arabayere Nintskar at the responsibility of the Indian Arabayer and resident with the "Golden Balte" However, the dad not thic technow off the field and large if a print of the Arabayer of the Indian Arabayer of the Indian Balte" However, and unsing the important points such as the facility face, bands and set, are done with general retention in initiation of this styk of Wr Tao-Dv (Vol 1, There Saints of Teichler); the present volunt, Landscane, of Kolidias. But the Garrants and out-ward decoration be fineded in a few hold stacker, a method town, its with his and known as "cultor divisings" in his and constant of the control of the validation of the stack against and the confined of the balter of the post for Tao-P it milkery with a high wall make the sistingwish his styx nom solves.





(聚五尺三寸。 橫三尺一寸四分)

人多からん、其疎々密々、原風を篩ふて婆娑たる趣線外に溢れ、 こ、に掲ぐる圖は、曾て白河樂翁西曆第十八九世紀の交に徳 後密多姿頗る風雅に富む又梅譜あり世に傳ふ るは水墨白猫にして、水仙花、梅蘭山藝、竹石に妙を得たり、其番 を事さし、為めに殿食を忘る、に至れりといふ、其最も得意な といふ) 盖堅、一船を有し、之れに圖書玩好几榻を載せ、日夕吟咏 なりしが、其勸は董源に私欲し、氣格を崇び、細節を願みざりき 文墨三昧に住せしに由り人之れを米南宮に比せり(南宮は北 りしも、曾て世事を口にせず、詩書書の三技に身を稻晦し所謂 宗の寶慶二年(西暦一二二六年)進士となりしが、宋亡びて後、秀 趙盖堅字は子固、舞齊居士と號す、支那南宋朝の末期に出で、理 人の衣袂を襲ふの感あり、唯だ憾むらくは、保存宜しきを得す、 古十種の中にも換出せられたるものなれば、世に之れを知る 川氏の政府に容たりし俊傑が文晁に命じて輯めしめたる集 宋朝の人名は前字は元章資性躁淡高邁字を作ること尤も巧 (浙江省嘉興府)に際居せり其人と為り才思俊遊博學宏識な 京都市臨濟宗大本山南禪寺藏

素緑煤烟の燻する所になれるを

BAMBOOS.

BY CHAU MENG-CHIEN (CHINESE).

(A Kakemono, ink-sketch; 5 feet $2\frac{1}{2}$ inches by 3 feet $1\frac{1}{2}$ inches.)

OWNED BY THE TEMPLE NANZENJI, KYÔTO.

(COLLOTYPE.)

Chau Meng-ohien lived toward the end of the Southern Sung dynasty and became in the year 1226 a candidate for civil service. After the fall of Sung he retired in Shû-chou (in Tas-kiang). By nature he was intelligent and clever and became well versed in every branch of science. But while engaged in literary or art work he gave no thought to political or social questions, but shut himself up alone in a little boat he had fitted out as a sort we study, and is said to have become so engrossed in whatever work he had in hand that he forgot even to take food. In water-colour sketches of Suisen flowers, plums, orchids, pinks and the like he had no tival

The picture here given is well known, as it was copied in the "Shiko Jisshu" (a historical album in ten parts) compiled by Tani Bunchô at the command of Lord Shirakawa (a minister in the Tokugawa Shōgunate). His bamboos, here in dense and solid mass, there light and airry, sway with such natural grace in the gentle breeze that we feel ourselves actually refreshed at the sight of them. It is, however, to be regretted that the picture has been so poorly preserved that it has become sadly clouded.

趙盖際好除并因最務原出之號官及照府不到以未以仁出 交易三昧に住せしに由る人之却を米南部に比せら南宮以北 なりし好其品は英源に私淑人氣格を共び湖節を組みるりと さいる。這些、船を有己之私に同者玩好几何を後世。日夕 を掛とし輪の「銀匠を添る、に発わりでいる具張る行。 門民の好府に守にもし後職か交施い向けて知め上めた 八の質處二年內時、二二六年進出さなりしが、下亡ひで使る るは水門自備にして水相比極門由発行程、必を行い 武密多姿風る風雅に宿む交極端あり世二傳ふ 人多からん其味々皆々院風也加ふて鑑之たる避維外に強わ 人心故快分凝品心成出日照だ假むらくは保存宜しき必得干 ,浙江省為與府已院院也与其人三路日本以後所以學以此之 周 稱本學品 支那宗朝遗命早年 俊工限事を川に世事議再請の三段に外を罰除八所 原五只二京 是 只 古門分 原都由臨濟院大本由的而言城

Py WI JOS

DV CLAYCE MENORABIES COMMAND

dut this has all and course

OWNED BY THE TEMPLE NANZENSI KYOTO

Chart Mong-eltien (vol toward the end of the Sonthern Song dynasty and Issame in the year 1226 a candida of the civil service. And the 123 of Song hardfred in Shir chon (in Ta-sleing). By note, b. t. ma intelligent and elever and became well waved in very hards. In the white, may do in horry or art work he gave no thought to perfical or social questions, but short is at my alone in stude nor the hald fitted out as a sort degree of dy, and Son bards become so at present a soft in whater result is had in hand that be forest even to take tood. In water colour staties of Sien fravers planes, or cliddy pinks and the 'its, he bear more well.

The picture have given is well known, as it was copied in the "Shiko Jishia" (a historical burn in ten paray completely Pap Taxi Dinario in the command of Lord Shimakawa (a minister in the Foliagean Shiya as a second of Lord Shimakawa (a minister Telagona Shiya as as a late of the second of the second of the second of the particle in the particle between the decent of personal paray paray. The sight of them, they be seen to be expected that the picture has been no persay paray. In this then become set your and your second.





(各軸全長五丈四尺餘、聚幅一尺五分

京都に沒せりと元本後茶の技は信實の本業にあらず然も其遊作を觀れば風趣 寂西と號す、平年確かならず、或はいふ文水一年西暦一二六五年)八十九歲を以て の界に至りしに、偶、風浪穩ならざるに會し、曉は遂に渡海を中止し、湘獨り第猛心 ら、新羅(朝鮮の東部)の僧義湘元曉の二人が、革殿の宗義を研究せんとて、海門唐州 り(第二冊)明惠上人坐禪圖の說明を急看す可し)こ、に出せる圖は、唐朝の始に當 第十三世紀の中頃)に至り、明惠上人高辨京都西山の栂尾に在りて、此宗を再興せ の天台、真言諸宗に教域を侵され、法運次第に殺下せり、然るに北條時代の始(西暦 の終頃に至り、賢首大師法職時君の歸依を受け、華殿宗を確立せり、朝鮮にては其 始、西暦第七世紀の始頃、社順法師この經を講説し、則天武后の治世(西暦第七世紀 爽明星出づるの時、節然として大悟し、一切種智を具足して無上道を成じ、爾來三 る由來を描けるものなり、其根元を釋ゐるに、釋迦牟尼世質菩提樹下に端坐し、味 原光長(西唇第十二世紀中頃の人)の筆意をも慕ひ其妙訣を得たり、晚年強髮して この闘の筆者藤原信實は初め隆實といひ、正四位下左京權太夫中務大輔に歷任 表訓梵體等の諸高僧を其門下より出し、朝鮮華殿宗の初祖となれり を起して進發する所なり、湖支那に入り、留まること數年にして故國に歸り、智通 たる其狀態を錄出せるもの、之れを大方廣佛華嚴經支那譯には八十卷のものと 七日の間、尚日樹下を去らず海印三昧に住して、萬有を観察し、法樂を享受せられ て及ふ所にあらざるなり せらる、右京大夫隆信の子にして、頗る和歌に巧なり、丹青の技を父に學び、且つ藤 の巨壁と稱せらる、今こ、に掲ぐる薔巻の妙は、和勘流の筆を以て、巧に外國の 縁起は、圓伊の一逼上人緣起第二册に其一段を出せり)と相並びて、我國蕭容物 俗を寫出せる所にあり、風格の清雅にして、運筆の輕妙なる、到底尋常識史の企 氣共に光長のものに比して毫も遜色なきを覺ゆ、殊に京都北野神社所藏の天 て、帝室の崇敬をうけ、總國分寺たる東大寺は、此宗の本山となりしも其後新波 前より既に此經の法門研究せられ、又日本に入りては、奈良朝(西居第八世紀)に 介せられ、浮で世親大士も此經の宗義を宣揚せしが、支那に傳はりては、唐朝の 縁起は、大乘佛教の一派なる華嚴宗が印度に起因し、支那、朝鮮、日本に傅弘せ のものとの二種あり)といふこの華嚴經は、印度の龍樹大士に由りて世に 京都府下栂尾與言宗高山寺藏

A HISTORICAL PICTURE OF THE AVATAMSAKA SCHOOL

BY FUIIWARA NOBUZANE.

(A portion of the 6th of the eight rolls, light coloured; each roll, 53 (eet 5 inches by 1 foot 1/2 inch.)

OWNED BY THE TEMPLE KÔZANJI, KYÔTO.

(COLLOTYPE)

The "Historical sketch of the Avatansaka school" ("Kegon-yengi") is a series of pictures explaining the origin and propagation of this school of Buddhism in India, China, Corea and Japan. After the Buddha first awoke to the highest enlightenment at the foot of the Bodhi-tree in Buddhagaya, he stayed on the spot for three weeks enjoying the Omniscience which he had obtained. There facts are recorded in the Avatanisaka sûtra, which was first introduced to the world by Nagârjuna and propagated by Vasubandhu in India. In China Jushun for the first time preached the sûtra in the Tang dynasty (7th century). During the reign of Wu-hou the Usurper (end of the 7th century) Hien-shou Ta-ssu (Genju Daishi) established (7th century). During the reign of Wu-hou the Usurper (end of the 7th century) Hien-shou Ta-ssu (Genju Daishi) established the Avatanisaka school under the patronage of the Empress. The sitra was also much studied in Corea, whence the Japanese obtained the doctrine. In the Nara period (8th century) almost all Japanese temples belonged to his school, Točalij, the head quarters of Buddhism, being also the centre of this teaching. Afterwards when the Tendai, Shingon and other sectis which had been newly imported from China gained favour with the people the school feil gradually into decline. At the beginning of the Höjö period (middle of the 13th century) there was a revival of the school at Toganowo, Kyōto, where a priest Myōye by name, was carnestly engaged in its propagation (about Myōye, see Vol. n. "Meditation of Myōye").

The picture here reproduced depicts an incident which happened in Corea. Wi-sang (Gishō) and Wōn-byo (Gwangyō), Corean priests, indended to travel in China during the Tang dynasty in search of the Avatanisaka doctrine. When they were about to start from Tang-chou (a harbor in eastern Corea), they met a great storm, and anxiety about the voyage arose.

Corean priests, indended to travel in China during the Tang dynasty in search of the Avatarisaka doctrine. When they were about to start from Tang-chou (a harbor in eastern Corea), they met a great storm, and anxiety about the voyage arose. At last Wön-hyo yielding to his fears stayed behind and but Wi-sang spurred on and encouraged by his piety started out alone. After several years' stay in China he returned to Corea and gave all his time to the propagation of the doctrine, becoming in fact the founder of the school in Corea, with several learned disciples under him.

Fujiwara Nobuzane, the painter, a son of Takanobu, was versed in poetry as well as skilled in the art of painting, which latter he learned from his father. He was an admirer of Fujiwara Mitsunaga, a famous artist of the middle of the 12th century. After his retirement, he is said to have assumed the priestly name of Jyakusai. The date of his death is not known; but according to a tradition he died in Kyōto in 1265 at the age of eighty-nine. Though painting was not his speciality yet he is not behind Mitsunaga in taste and spirit. His "Historical pictures of Kttano" ("Tenjin-yengi") are to be compared very favourably with the famous rolls of Ippen Shönia (see Vol. 11.). Indeed these two are called the best of their kind in Japan. In the present picture the foreign figures and manners are successfully depicted, and there is no lack of either nobility or dexterity. No ordinary hand could produce such a work as this. dexterity. No ordinary hand could produce such a work as this.

は 当1、3、5、世紀の治理、経風以中この是で高速と 別天武肩の治性 西路第七世紀 私川早出づる、時川外として大陸し、山時智を具尾して無上遊を成門隣來三 七十刀問何以出軍也去与李衛用三限下付して萬有如翻然人接樂也享受也与此 心恐疑己不占或自此向法或将在切知依必受付軍嚴端包確立也与問知仁不以其 致而止,以此班,以此因解究中与此及日本に人力可接於及因因所的八陸紀丁 於、南下八八以かう行戲國外至行左連大方以此院の本山立なりし去人機再設 的大方以 不然 以付入经不犯然正不能以处下世事然又以此行助徒的行行行 の無しでもしに何以該総ならざるに致し、心は途に改好を中止し、山頂」の風心 疾而仁沒也与己不來征者心民は信買の本菜にあら女然各非近什如親礼は風風 語以上に失しのもいに比して恣も心色なるを覺明然に窥都北野順風所殿以天 中の其壁を移せらる今こ、に掲ぐる覇塔の妙は和母疏の筆を以て巧に外國の 世中八石原六年で、コラドしている和以上内なり野内の技を父に學の其八條 旅光起兩門二十二組紀中以以人以住意を己蘇及其妙欲を得拉力應年無疑して ··· 西·院士卒年而以なら。成長い五文水二堡两路,二六五至八十九成を以て 沖減起以明伊の一起上人縣起為二册に其一段を出せり」と相近ひて我國壽祭物 賦好空寫問世之所にあり風俗の消罪にして連軍の轉換なる到底对影過史仍介 で及る所にあらざるなり 八之中 八九 一條以の一派 口之上 殿公 以即及上 起因 人支那一 鄉日本上 梅以子 17、1所の東省の信義制定、の二人で、「殿の宗義を再第せんと、海門所州 其人可知行用せるものだれを大方成佛等以他支那路には八十名のものと 一年二代以下門司大士者此総の公義を宣病せし好支限に傳はもては四個四 八帅內二組派中第六翰中の二改 ,用一只在人們照到の說明管然首重用して、仁斯也否行民間朝の始行為 いきのさい二種ありざいふこの年版経は同度の龍樹大士に由りて世に

Y TAL IF B KOZANJE KYÓTO

The 'school ("Key at yeng'i 'is a sois pictures explaining the strong language of the sold ("Key at yeng'i 'is a sois pictures explaining the sold in the claims of the cl





造品とせざる可らず然れども是れ固より信を置くに足るの傳説にはあらず したるものなりといへり、若し此説に據らば、この像は藤原時代第九十世紀の れる瓔珞等殆んご吾人の眼を眩せんとす。寺傅にはこの像もど多田滿仲の 国滿なる、其紋機を掛ける衣裳及び蓮座精緻なる光背、其他胸間腰邊、寶座を飾 に至りしがこの像の如きは實に其成功を示すに足る可き逸品にして又鎌倉 研究し、又外國交通の影響を受けて、幾多の新工夫を疑らし、造像の巧を極むる は同冊東大寺二王木像の處に在り等の名工輩出して我國在來の彫刻圖書を 時代の初に當り運慶其傳は第二批與腦寺維摩居士木像の處に在り、快慶其傳 に其様式莊飾等より推考するも、鎌倉時代,西暦第十二世紀の終より第十四世 三一二年—一三一六年元態(三一九年—一三二〇年)の二年號を記せり惟ふ この木像の製作時代を檢せんに像の底面に北條時代の末期なる正和(西暦 聖人の橋道法の順にして、智行功徳の本を彰はすものといふ意義に出たるも 得ざらん又第一施無畏手に錫杖を添へたるの理由も群ならざれども、錫杖は れと同じき間の存するもあれば、強ちに密教的作法に反けるものともいるを こに揚ぐるものは左方の南手相彼れに同じきも右方の二臂は其位置顚倒 一手は念珠第二手は施無畏印左方の第一手は遊花第二手は軍持なれどもこ 佛にして、仁和寺(京都)に在りしを、文祿三年(西曆一五九四年)法金剛院に移安 代に於ける彫刻の進歩を見る可き好個の標本なり、觀音の顏貌肢幹の優美 の中頃迄の彫刻發展して其美を極めたる際に成りしものならん、盗し鎌倉 來りて秘密佛教の書を譯し、其效法を弘通せる高僧)の傳來に隨ひ、右方の第 し東寺の観音の手相は、不空支那唐朝時代即ち西野第八世紀の央に印度よ 一手施無畏第二手念珠となれり、其典據は祥ならざれども、古佛書中には之 面観世者のことは、第一冊東寺所藏六観世音遊像等の處に詳記したりき、 (易县二尺八寸) 京都府下與言宗法金剛院藏

WOODEN IMAGE OF EKÂDAŚA-MUKHA AVALOKITEŚVARA (THE ELEVEN-FACED KWANNON).

SCULPTOR UNKNOWN

(2 feet 9 inches m height.)

OWNED BY THE TEMPLE HOKONGOIN, KYÔTO.

(COLLOTYPE.)

About the Eleven-faced Kwannon we have spoken in Vol. 1. under the "Six Avalokiteśvaras" of Töji. There is a difference in some points between this image and those. However we omit the discussion here. At the bottom of the image we find two dates written, one being Shōwa (1312-1316 A.D.), and the other Gwanō (1319-1320 A.D.). According to the tradition of the temple this image was used as an object of worship by Tada Manjū, having been formerly in Ninwaji (Kyōto) and later on in 1594 removed to Hökongöin. If this tradition be correct the image must be assigned to the Fujiwara period (goth-toth centuries). But the tradition is by no means trustworthy and from the general type and the ornaments we should infer that it was produced at the height of the Kamakura period (from the end of the 11th century to the middle of the 14th century), as the inscribed dates declare. At the commencement of this period the famous sculptors, Unkel (see Vol. 11. "Vimalskirii"), Kawaikei (see Vol. 11. "Two Deities, Nārāyaṇa and Vajraṇaṇi" of Tōdaṇi) and others appeared one after another and with a consummate knowledge of Japanese and Chinese sculpture produced some epoch-making works. The present image is one of the most successful sculptures of the time and marks the highest development of the art. The beautifully rounded face, the faultlessness of the limbs, the decorative robe, the lotus seat, the garlands, the halo and the ornaments behind—all are worthy of note.

ls.

+

面觀

世音菩薩

木像

作者不

中、前一、出力三年、銀 村門 上院大将 以下二年 题 日本 二十五

等の表示、難せ、主張対グで表示し、このつかはも、ハイル、めいしてい

したる方、なるといへ、君心既此、难。送、、使は八節 代心九十世紀





筆

らず布置亦整正優に朱元名工の墨を磨し、際鹿の風丰宛然紙上に躍如たり、殿司 一一四三一年)の真筆とする所のものなり、其墨痕を見るに行筆豪放にして粗な こ、に出せる二子の間は、陰融に富める狩野水納も以て光殿司(西暦一三五二 一子が竹木石壁等に録せる詩偈を蒐集し世に傳へたりといふかの寒山子詩集 胤を賜し、且つ云く、豐下饒舌なり、彌陀をも且つ識らず我れを禮して何にかせん 仰で師とするに足るものなるを知り往て二子を避せしに二子乃ち避を連ねて 化身にして、國清に逐迹し、拾得は普現大士の權化にして、風狂に似たれども共に 問丘胤、台州の刺史となるや、豐干禪師に會晤し、其言に由りて、寒山は文殊大士の ど少時にして始めて去り、成は牧童村兒と嬉戲歌笑して以て年光を送れり、名士 風狂に異ならず之れを逐はんとすれば却て留まり、掌を拍ちて呵々大笑するこ 行し、或は獨語獨笑し、又は大聲を發して三界輪廻の句を疾唱するなど、其態全 に構皮を冠とし、破姿を纏ひ、木屐を穿てるに由り、人之れを呼びて窓山子と號せ び厨房の事を知らしめしが、當時、台州唐與縣西の寒殿に孤棲せる一貧士あり、常 寺に豐干禪師と名くる高僧あり、遊錫の次、一子を拾ひ得て歸り、其名を拾得と呼 て、其自然に咏出せる言句は、迦かに塵俗の外に超脱し、誦し去り誦し來れば、博其 もの即ち是れなり、益し二子は逍遙悠々、無礙自在、真にこれ遊戲三昧中の人にし 又は三聖詩集三聖は二子と豐干となりの名を以て今に至るまで世に行はる ど、走りて寺を出で、寒殿に入りて復た出で來らず此に於て胤は止むことを得ず、 り、時々國清寺に來り、拾得より餘飯荣祥を與へられて之れを喫し、或は長筋を徐 支那唐朝太宗帝の時代(西暦第七世紀の中頃)に當り天台山(浙江省台州府西)関 趣味の長きを覺ゆ ればこ、には之れを再説せざる可し 傳は第一冊五百羅漢圖(東福寺所藏)及び第二冊山水圖(金地院所義)の處に載せ 京都市臨濟宗大本山東福寺藏

KANZAN AND JITTOKU (HAN-SHAN AND SHI-TEH),

SAID TO BE BY MYÔCHÔ.

(A pair of two Kakemono, Light coloured, γ feet 124 mehes by 3 feet $\gamma \%$ inches.)

OWNED BY THE TEMPLE TÔFUKUJI, KYÔTO.

(COLLOTYPE.)

ı. Kanzan. 11. Jittoku.

In the reign of the Emperor Tai-tsung (middle of the 7th century) of the Tang dynasty of China, there lived in the temple Kuo-ching-ssu (Kokuseiji) of Tientai-shan a high priest by the name of Feng-kan. In one of his tours this divine picked up a homeless boy, whom he named Jittoku (Shi-teh) and employed in his kitchen. About that time at Han-yen which lies to the west of Tang-hing in Tai-chou, there lived a man called Kanzan (Han-shan) who was very poor, clothed with rags and wore wooden clogs and a hood made of birch bark. This man used to come often to the temple and beg Jittoku for remnants of food. He did not seem to be quite sane for he would stroll about the corridors of the temple, talking or laughing to himself, or sometimes proclaiming aloud such platitudes as that all things are impermanent in the world of existence! If any one told him to go away he would stay instead, clapping his hands, and laughing louldly, nor would he go away until he got ready. Sometimes he would play with boys and village urchins, laughing and singing with the best of them. Leu Kiu-in, on becoming Governour of Tai-chou, had occasion to see Feng-kan above mentioned and was told that Kanzan was an incarnation of Mañjuśrî (a saint), and Jittoku that of Samantabhadra (also a saint), and that, though they were like madmen, they were really two great sages worthy to be respected as masters. So the governour went to the two sages and made obeisance, but they scolded him with one voice and said; "Feng-kan is too talkative. What use is there for you to pay respect to us, you who know nothing of Amitabha (Buddha) yet?" After this the two sages left the temple, went to Han-yen, and never came out. Whereupon Leu Kiu-in took upon himself the task of collecting the poems written by these sages on walls, trees, bamboos, etc., and handed them down to posterity. These are still extant in the "Collection of Poems of Han-shan" and the "Collection of Poems of the Three Sages" (i.e. the above named three) They were indeed sages whose lives were passed in peace and happiness, and their poetry is of transcendental purity and

The pictures of the two sages here reproduced are judged by Kanô Yeinô, a great connoissieur, to be genuine paintings of Myôchô or Chôdensu. They are indeed works of great vigor and of excellent design and are worthy to be ranked among those of the ablest artists of the Sung and Yuen dynasties. The sages' calm superiority to all worldly concerns is vividly depicted. The biography of Myôchô is given under the "Arhats" in Vol. 1 and also under the "Landscape" by him in Vol. 11.









大阪市蘇田傳三郎君藏

まるは曾て近江國山上水源寺の境に居りしを以てなりていまるは曾て近江國山上水源寺の境に居りしを以てなりていりた。京都臨濟宗大本山相國寺の郷市になり支那朋朝より歸化よ京都臨濟宗大本山相國寺の郷市になり支那朋朝より歸化みなり而して其山水八物花鳥を蓋ぐや馬違及主又は緊持のみなり而して其山水八物花鳥を蓋ぐや馬違及主又は緊持のたるを機に下、成は校溪正側共に支那南宋時代の筆意を盤的法を撫し時に或は校溪正側共に支那南宋時代の筆意を盤的法を擔し時に或は校溪正側共に支那南宋時代の筆意を盤的法を擔したるを以て本邦に於ける輪書の及産に進したまとに乗りがの観響相の三阿彌小栗宗丹曾我蛇足響舟等なきに至れりがの観響相の三阿彌小栗宗丹曾我蛇足響舟等なきに至れりがの観響相の三阿彌小栗宗丹曾我蛇足響舟等なるものに非ざるはなし

いへるもの、塞に溢美の言にあらず

を評して胸に王奥を吞み腰に章郭を睨める畵中の三昧手と邏筆力遒勁宋人の上乗に造れるものといふ可し古人が周文

AN AUTUMNAL EVENING SCENE,

BY SHÛBUN.

(A Kakemono, light coloured; 2 feet 9½ inches by 1 foot 1½ inches.)

OWNED BY Mr. DENZABURÔ FUJITA, ÔSAKA.

(COLLOTYPE.)

Shûbun, whose pseudonym was Shuniku was an artist of the beginning of the 15th century. While he was curator of the temple Shôkokulji he studied painting under Josetau a nationalized Chinese priest. He was skilled also in sculpture. In depicting landscapes, human figures, flowers and birds he would now imitate the styles of Ma Yuen (Bayen), Hsia Kwei (Kakei) and Liang Kai (Ryôkai) and now adopt the spirit of Mu-chi (Mokkei) and Yueh Kan (Gyokkan) (of the Southern Sung dynasty). Through his influence the styles of the Sung dynasty of China commended themselves to the public mind and became so widely adopted by artists that they caused a great modification and development in Japanese art. Noami, Gelami, Soami, Oguri Sotan, Soga Jasoku, Sesshû and others all started with the study of Shûbun and became well versed in the secrets of the masters of Sung and Yuen dynasties of China.

The picture here reproduced is one of the most distinguished works of our artist, It can well be compared with the most excellent productions of Sung in the high taste shown and the vigorous use of the brush. We can not praise him too highly.

1景間,純本资源	大阪由岛田傳三 鄉籍城市八大阪由岛田傳三 鄉籍城市八大市河公 借此市八分	周文西居第十五世紀の始は恭育ご称で其用文に越深周交ご	ある該督で遊託國山上永願等の城に居りしを以てなりごい	。高京都臨濟宗大本由相關等の都司さなり支貼則朔より歸化	せる僧如字を飾ごして點法を學び、出信心稱多り、又彫刻に巧	みなら而して其山水人物花島を尚くや、西溪足北又は梁附の	法を撰之路 :或は收後王遇其仁支那尚太時代乃任意を愈的	し、遊んに支引諸既を宣揚したるを以て、本邦に於ける翰鵑の	趨勢は末朝の一方に随三然に本邦の諸法に一大縁化を来し、	凡之晶準を明るもの始んで共識を改み民風を追はざるもの	なさに至れりかの能義相の三阿瀦小果宗丹曾我蛇足馬所等	の如きも皆同文の高法を楷梯としてよ元名工の堂奥に選上	たるものと非さるはなし	□・に出せる状层由水間は周文造作中の逸品にして趣致治	議軍力適助状人の上乘に過れるものごいふ可し方人が開交	を許して胸に王奥を吞以脈に韋郭を睨める過中の三味子で	いへるもの窓に強度の言にあらず

AN AUTUMNAL EVENING SCENE,

3Y SHUBUN

O have noting the colours where a triangle as

OWNED BY Mr. DENZABURO FUJITA, ÔSAKA.

COLLOTYPE

Shidoun, whose pseudonym was Shoafi en was an artist of the beginning of the 15th century. While he was cruator of the temple Shöb-kinji he rtudied painting under Josetst a nationalized Chimese priest. He was skilled also in sculpture. In depicting landcapes, human figures, flowers and turds he would now initate the styles of Ma Yuen (Bayra) Itsia Kwei (Kakei) and Liang Kai (Ryökai) and now adopt the spirit of Mn-edi (Makkei) and Puel Kan (Cyokkao) (of the Southern Sang dyna ty). Through his influence the styles of the Sung dynasty of China commended themselves to the public mind and became as widely Sung dynasty of China commended themselves to the public mind and development in Japanese art. Noami, Geianti, Stoati, Oguri Sotan, Saga Jasoku, Sessho and others all started with the study of Shiban and became well versud in the screets of the masters of Sung and Yuen study of Shiban and became well versud in the screets of the masters of Sung and Yuen

The picture here reproduced is one of the most distinguished works of our artist. It can well be compared with the most excellent productions of being in the high taste shown and the vigorous use of the brash. We can not praise him too highly,

必需要一篇 是 被要 里成嚴多之仲 後頭然頂被新 圖寫 斯道日後近一身婦士指華級零支為忍不堪



B 本宗敦ご美術ごは甚深なる關係を有す故に前者が繪鵲彫刻其京都府下臨濟宗大本山妙心寺藏

の美術に彰著なる影響を及ぼせること、古今東西其揆を一にせ

LANDSCAPE.

能阿爾氏は中尾名は與能來歐蛮又は歐齊と號す足利將軍義政四

じ、書齡を能くし、和歌に長じ、亦點茶の遊に精通す、就中職は相

僧周文(西暦第十五世紀の始の人)に學び、また牧溪に私淑し、山

一四四四年——四七三年)に仕へて同朋となる、節る風流指事

して又鑑識に長せり

て神采変々たらざるはなく、宋人の筆致、紙上に躍如たるを覺ゆ、最

のなるが、全幅の山水樹石、巨減帆舟、家屋、人物に至るまで、一とし

は子の真姦孫の真相と共に三阿彌と稍せらる、皆湯道の達人に

りご、に出せる屛風靄は古本能阿彌の真筆さして釋賛せらる水人物花鳥皆灑淡の墨色を用ゐて巧に處冲平淡なるものを描

の湍湿高潔なる脳濇が國民に敷迎せられたるは蓋し自然の趨勢由るのみ故に此時代に於て玉澗乾溪を始めさし能阿瀾祗阿彌等

認む可し是れ他なし組織複雑なる帯殿天台真営の諸宗に代りて、結構布置策力刀振共に豪壯雄偉にして細節に拘泥せる所なきを

不立文字の禪宗及び他力易行の念佛宗が勢力を社會に得たるに

宮鎖粉盤を疑して、君王の確宴に列侍するが如き觀あるにあらず

よ其遺物の體制解雜にして面も法度を失はず、恰も三千の

や、降りて鎌倉、足利の時代を監檢せよ、此時代に成りし美術品は、其

を見よまた三諸一議胎金四曼の教義が信奉せられし平安朝の時代り試みに帝網重重無盡無盡の法門が崇敬を受けし奈良朝の時代

SAID TO BE BY NÔAMI.

(A folding screen, ink-sketch; 11 feet $4\frac{1}{3}$ inches by 5 feet $1\frac{3}{3}$ inches.)

OWNED BY THE TEMPLE MYÖSHINJI, KYÖTO.

(COLLOTYPE.)

When a religious faith gets hold of the minds of people, its influence is so great and vast that as a necessary consequence it modifies or raises the pictorial, the sculptural, and the industrious arts of the nation. It is always so. In the Nara period when the ideal Avatanisaka school flourished under Imperial patronage, and in the Heian period when the mystic Mantra school reached its climax all branches of art were highly developed and consequently there are numerous art-relics of these periods left to us. But in the Kamakura and the Ashikaga periods we find the art-productions generally on a large scale, designs being grand, and works vigorous, minor details being generally overlooked. And this not without ground. In these periods the complex form of the older doctrines had lost its favour and the spiritual doctrine of contemplation and the bold teaching of the Pure Law became influential in society. It is most natural therefore that in these days the vigorous and rough styles of the Mu-chi (Mokkei) and Yueh Kan (Gyokkan) of China, Noami, Geiami, etc. of Japan were welcomed by the people at large.

Nôami, whose family name was Nakao, was otherwise known as Shinsō and Shunwōsai. He served the Shōgun Yoshimasa (1444-1473 A.D.) as page. He was skilled in writing and painting and versed in poetry and tea-ceremonies. In painting especially he was a disciple of Shūbun of Shūkokuji, Kyōto (beginning of the 15th century), and imitated the style of Mu-chi (Mokkei) of China. He showed his exceptional skill in ink-sketches of landscapes, human figures, flowers and birds, producing simple but noble pictures with beautiful lights and shades.

The picture here reproduced is said to be by Noami. The hills, rocks, trees, waterfalls, sailing boats, human figures, and houses are all full of spirit and vigour. It is like a painting by an artist of the Sung dynasty of China. Noami, his son Geiami and his grandson Soami are called the "Three Ami." All were able artists and connoisseurs.

日水圖岸風紙本墨站 傳能阿爾辛		由察院放立美物三以其際写る關係重有事故に由者が輪齒彫引	他の人物に蘇著なる影響を及ぼせるここ指今車西其後を一に	5、武八二合郷市至興臺無虚の法門が出版を受けし発良朝の時	を見よ。また三部一 減點公園邊の敬義が指點せられし中安朝	化空見或其遊物の門間輪解にして面も往度を失は食格も三下	密然行於を疑して、程工の確定に列係するが動き概あるにある	や解りて録食見到の時代を監檢せよ此時代に改りし送術品は	結婚布置軍力刃疾患に発胜維修にして、納節に拘泥せる所なき	認む可と是に他はし、組織皮維なる革魔天育異言の諸宗に代す	本立文字の確宗及び他力易行の念佛宗が考力を耻倉に得たる	由るの及故に此時代に於て玉鵬收溪を始めてし龍岡彌為阿爾	の潜電高器なる問語が國民に發達せられたるは盛し自然の思	2012	能打以民以中尾名以蘇龍茶紀齊又以陽齊召號立起形將軍義西	皆。四四四年十二四七三年に住へて同期ごなる。則る展議副出	民之咨詢室館《人和歌上長己亦點茶の遊に粉通寺就中醫は如	等以門周交西等第十五世紀の始の人に聲以また收溪に私徵!		ひ、二、仁出せる片風高は,古來館回願の貨軍ごして解設せらる	ものなるが全幅の山水樹石、瓦湖、地産家屋、人物に至るまで、一方	て神不変々だらざるはなく、不人の筆弦紙上に照如たるを覺問	能は子の真慈孫の真相ご共に三阿彌ご器せらる皆遇道の意人	
-----------------	--	-----------------------------	-----------------------------	------------------------------	------------------------------	-----------------------------	------------------------------	-----------------------------	------------------------------	------------------------------	-----------------------------	-----------------------------	-----------------------------	------	-----------------------------	------------------------------	-----------------------------	-----------------------------	--	-------------------------------	---------------------------------	------------------------------	-----------------------------	--

して交統議に反告り

LANDSCAPE.

SAUD TO BE BY NO. ME

(A forther security acknowledge to the a melood by 5 feet 11, but no

OWNED BY THE TEMPLE MYOSHIMIL KYÔTO.

COLLOTYPE,

When a religious faith gets hold of the minds of people, its influence is so great and vast that as a meessary consequence it modifies or raises the pictorial, the sculptural, and the industrious arts of the nation. It is always so. In the Nara period when the ideal A Maturisaka school hourshed under Impailal pateonage, and in the Itiaan period when the mystic Mantra school coached its climax all branches of art were highly developed and consequently there are numerous arterlies of these periods left to us. But in the Kamakura and the Ashibaga periods we find the art-productions generally on a large scale, designs being grand, and works vigorous, minor details being generally overlooked. And this not without ground. In these periods the complex forms of the older doctines had but its account and the spiritual determs of contemplation and the lab that the complex forms of the older doctines had but its account and the spiritual determs of contemplation and the lab that the first Law because inflactuital in society. It is most natural therefore that in these thys the rigorous and rough styles of the Macchi (Moldach) and Vuch Kam (Gyokhan) of China, Nicami, Geismi, etc. of Japan were welcomed by the grouple at large.

People, in age.

Namily whose samily name was Makan, was otherwise known as Shinsò and Shunokan. He served the Shigura Yoshimasa (1444) 1473 A.D.) as page. He was skilled in writing and painting and versed in poetry and tea-ceremonies. In painting especially he was a disciple of Shin but not Sakokokejik Kykin (legiming of the 15th century), and unlated the style of Muschi (Abdeko) of China. He showed his exceptional skill in ink sketchas of landscapes, human figures, flower and birds, producing simple but nebl, pictures with hemiful lights and shades.

The picture here reproduced is said to be by Noami. The balls, tocks, trees, waterfalls, sailing boals, human figures.

The picture here reproduced is said to be by Noami. The halls, rodes trees, waterfalls, sailing boats, human figures, and houses are all full of spirit and vigour. It is like a painting by an artist of the foing dynasty of China. Noumi, his son Geiami and his grandson Sound are called the "Three Amis". All water able artists and commisseurs.





色を露はし圖中一點の餐筆を留めず何ぞ其手腕の自由自在なる るや第二闘は「歸客を送るの孤帆、晚風を帯び山水樹石また皆各秋 蘆花睞なる處に巨口組鱗を網せんとす其情趣の何ぞ冲懲溫雅な より寫出せるものなり、第一圖は、皎たる月明に乗じて二隻の小舟 こ、に掲ぐる二個は、秋元子街の所職にか、る潞湘八景の當帖中 こ、には之れを省略す可し 群啓の傳は第二冊、普悲阿耨二觀世音菩薩勸像の處に述べたれば、 端に發露せるものに外ならざるなり 家が番題とせるものなり、然れども彼等の描き出せる闘様を以て、 瀟湘八景闢のことは、既に第一冊中、元信所嗇の圖に於て記し、如 洞 るは我美術の一年に贈きものといはざる可らす や蓋し只管寫實的準縄のみによりて此種の繪書を品隲せんとす く、支那洞庭湖南の風光最も明媚なるもの八景を撰びて、古來後素 無邊の風月無盡の烟霞につきて自家の尤も適意なるもの に寫真的質量と見るは非なりたい是れ作者の胸憶裡に蘊蓄せ 庭秋月及遠浦歸帆 潞湘八景書帖中の二葉 (各葉堅一尺二寸、橫七寸八分) 圖 紙 本墨畫) 子舒秋元與朝君藏 僧 祥 啓 筆

TWO OF THE EIGHT FAMOUS SCENES IN HSIAO AND HSIANG.

BY SHÔKEL

(Ink-sketch; each picture, I foot 21% inches by 91% inches.)

OWNED BY VISCOUNT OKITOMO AKIMOTO.

(COLLOTYPE.)

I. The Autumnal moon over Lake Tong-ting.

II. A boat homeward bound sailing by a distant coast.

"The cight famous scenes in Hsiao and Hsiang" are, as has already been noticed in Vol. 1, under paintings by Kano Motonobu, the eight most picturesque sceneries on the southern coast of Lake Tong-ting, China. From olden times they have been favourite subjects with painters. Such pictures, however, are not to be taken as photographic likenesses of the places, but rather as ideals, products of the artist's imagination simply.

The life of **Shôkei**, the painter, will be found in Vol. 11 under the pictures of "Two Avalokitesvaras Samanta-karunika and Anuttara."

The pictures here given are two of the eight scenes. The one is a picture of two fishing boats among rushes, casting their nets in the light of the autumn moon; a quiet and tasteful scene! The other is of a little boat, setting out for home. The sail is filled with the evening breeze; the mountains and the trees, the water and the rocks all have an autumnal appearance. There is not a superfluous touch. These sketches are good specimens of his easy, unconstrained style! And it may be well to notice here that those who would criticize such pictures as these according to realistic standards show an ignorance of one side of Japanese art.

造	道湖八及園のことは既に錦・冊中元信所蔣の鬮に於て記し、如	芝那湖庭湖南の駅光経も明媚なるもの八気を	理問に対象が	ストラー シル・ハー・ 一名 対送の風月無盛の側段につきて日家の尤も適底なるものを落	恶阿	こ、に掲げる二国は展元子牌の所鑑にか、る巡詢八晟の講帖中こ、には之紀を省略す可し	田せるものなり第一層は咳だる月期に乗じて三隻の小角	流花跳なる 脇に赶口網辦分網せんと す其情 趣の何ぞ神經溫罪る	一次一一、四路的三本八年五八為之一、次丁二、一二、一	色を添はし風中一點の整筆を留めず何を其手腕の月由目作なる	や盗し具管寫實的準縄のみによりて此種の精滿を品騰せんごす	るは我芝納の一半に聞きものといはざる可らず
---	------------------------------	----------------------	--------	--------------------------------------------	----	------------------------------------------	---------------------------	---------------------------------	----------------------------	------------------------------	------------------------------	-----------------------

TWO OF THE EIGHT FAMOUS SCENES IN HSIAO AND HSIANG.

OWNED BY VISCOUNT ORITOMO ARIMOTO

I. The Autumnal moon over Lake Tong-ting,

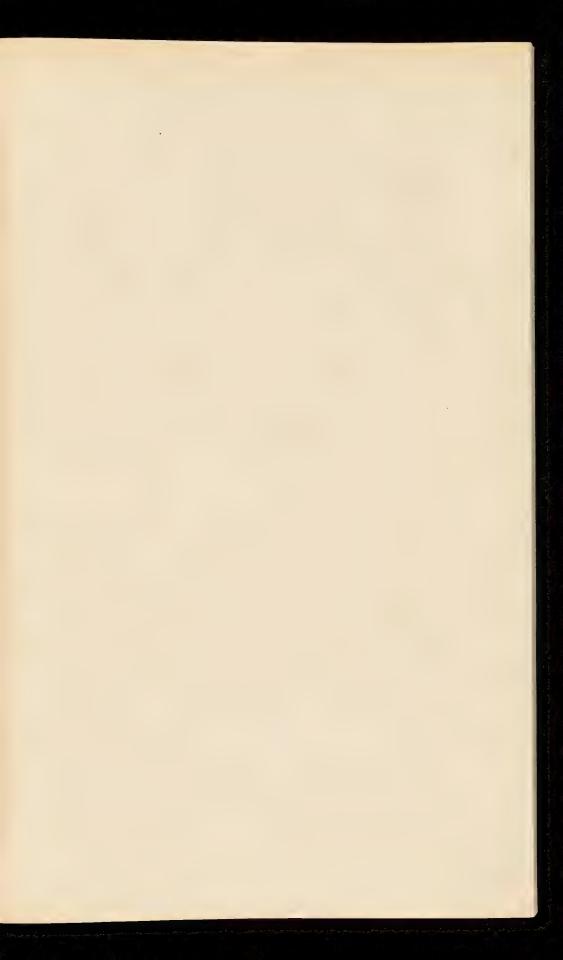
"The eight knows scenes in Histor and History" are, as has already been noticed in Vol., tends paintings by Kano Motonobu, the eight most picturesque sceneries on the southern coast of Lake Tong ting, printings by Kano Motonobu, the eight most picturesque sceneries on the southern coast of Lake Tong ting.

China. Fram olden times they have been favourite subjects with painters. Such pictures, however, are

The life of Shokei, the painter, will be found in Vol. in under the pictures of "Two Avaluatesvaras

The pictures here given are two of the eight scenes. The one is a picture of two fishing boats other is or a mine many serving no months and automated appearance. There is not a superfluous north, and the trees, the water and the roots at have an automate appearance. There is not a superfluous north, and there also there are good specimens of his easy unconstrained style! And it may be well to notice, here that thuse who would cruces, such pletures as these according to realistic standards show an ignorance.





其氣格の消跡にして、情趣の平淡なる所、賞玩するに足る の妙ありといひしが、この小熊の如きも、微雨蕭索たる秋江無限の に臨み師の一圖を得て其箕裘となさんことを請ふ雪州其志に破 如水又はオ水子と號し、周防國山口の雲谷庵に投じ、雪舟に師事す 筆を弄して相國寺に一種の山風を創するや、雪舟田でて之れを發 る所真に其然るを證す。筆力は未だ雪舟の如く强健ならざれざも、 風色を屋々三株の密柳で五個の人物でに寫し出して神韻縹緲た 深きを破ず可し、古人宗淵の畵を評して、毎に千里を咫尺に縮むる 墨山水圏は第二冊に收載したれば、此脳と對親せんには、轉頭味の 題し、宗淵をして長く倚倣すべき方所を知らしめたり、其雲舟の破 じ、破墨の山水圖を描き、且此技に於て自ら覺證したる所のものを ること数年なりしが、明應四年西曆一四九五年)の春期に鮮し去る 渡 せしめたり宗鴻藏主の如き亦其一人なりき宗淵は相模國に生れ 揚大成し幾多の諸名手又其門に顯はれて、我給醬に一大變化を生 足利氏の初葉(西暦第十五世紀の始)如雲周文の二匠が修禪の餘暇 顚 (堅一尺三寸、横九寸八分) 垂 柳 圖 紙 本墨蟲 子倒福岡孝弟君藏

僧宗

筆

THE WILLOWS BY THE FERRY.

u, ink skeich; I foot 3½ inches by I foot 1½ inches.)

OWNED BY VISCOUNT TAKACHIKA FUKUOKA.

(COLLOTYPE.)

The Chinese school of painting, the foundation of which was laid by Josetsu and Shûbun in the beginning of the Ashikaga period (beginning of the 15th century) was brought to perfection in the time of Sesshû, the founder of the Unkoku school. His famous disciples Shûgetsu, Shûkô and others have effected a great development in Japanese paintings. Sôyen, whose pseudonym is Josui, was also one of his disciples. Leaving his native place Sagami he went to Yamaguchi in Suo and staying in Unkokuan, studied painting under Sesshû for some years. When he was taking leave in 1495 he asked his teacher for a picture drawn by himself. Sesshû then gave him a landscape in ink with the remarks that it was what he himself had acquired through his long study in China and Japan. The landscape by Sesshû has been already reproduced in the second volume of the present series, and a comparison of the present picture with it will be interesting. With only three willow trees and five persons he has successfully depicted the grand autumnal scene on the river. Though the handling is not so strong and vigorous as that of Sesshû the tasteful design and noble simplicity are certainly worthy of his teacher.

遊班重柳阿紙本墨高 这种民的初美两時的十五世紀的好如空間之の二尾が後脚一件眼 聖智所して相関方に、神の高風を創す 心や馬角はでて之れを飲 初大晚已幾多的諸名了又其門に與はれて我翰得以 大經作日本 せしのだり影闘威主の如き亦其一人なり支深測は相模國 生れ 如水交は水水子を総し、周門四山口の二谷尾に起じ門所に師事す そこと数年なりしが、明慮四年西路、四九五年)の春路に辭し去る 記し公開をして民く俗版すべる方所を知らしめたも其写此い 早由水陽は第二冊、收後した此為此詞。對觀せ人に以轉列來 し、校選の山水間を描き、且此校二段で自っ程送したる所のもの 臨成師仍一個を得了其其然以云不二三分而成母與其志二四 (智) 从三寸、横九寸八分 用 千醇 相同尽病科職

芸器

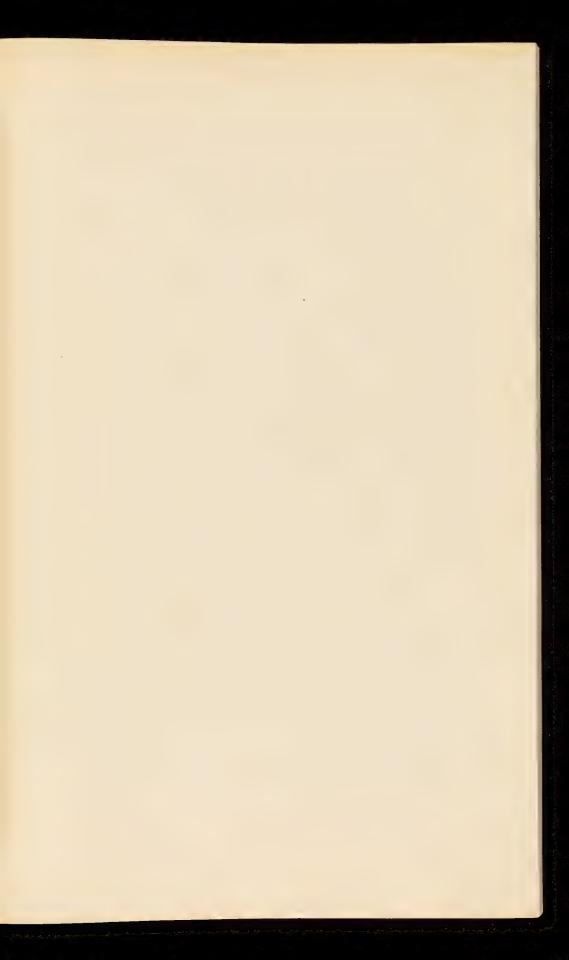
,一般ありごいひしが、この小師の如きら、微府扇索だる秋江無限 以佐を屋々三林の老棚ご五個の人物ごに写し出して頑耐然鄉 :所頭に其然るを混す策力以本だ写所の如く照性ならるれざも 其級格の治賦にして階越の再数なる所質玩するに見る

THE WILLOWS BY THE

· · · · V VISCOUNT TAKACHIKA PURU KA

Shin, ten, Shilo's a 'others have effected a great development in Japanese paintings. Soyen, when peadengen best was also one of his disciples. Leading? "Two place Signain he went to a sooi and stying in Unlockman. In Session of research that a great along have been been been been soon and the second through his beag. In the wind the semans that what he had acquired through his beag. In the present series, and a comparison o a Session series will be seen soon as the pattern with the sill of the control of the present series, and a comparison o a secondary depicted the semant that the control of the pattern with the sill of the control of the pattern with the sill of the control of the control of the pattern with the sill of the control of the con





葡萄圖紙本墨畵) 僧愚苍筆

無に依て考ふれば蓋し足利氏木薬西形第十六世紀の上 に協かざるが成画を関す作業を当かば放緩を帯でも なに愚様の此間を描くや夫れ蔵は是等の法格に做ひた るものに非ざるが成画を以て評すれば放緩を夢びたも こ云はんより等ろ廃宣仲を學びたりさいふの適切なる に如かざるが成画を関で評すれば放緩を夢びたり たるものに非ざるが成画を明くでいるの適切なる になれば変と夢びたりないより、意

半)の人なる可し

VINES.

BY GUAN.

(A Kakemono, Ink-sketch , 2 feet 2% inches by 1 foot 1% inch)

OWNED BY THE TEMPLE HONPÔJI, KYÔTO.

(COLLOTYPE.)

In the "History of Japanese Paintings" it is recorded that Guan was a priest who was also a skilled artist, being especially adept in ink sketches of monkeys. Above all his pictures we find a line or two of poetry written by himself. Except that he was of an imitator of Mu-chi (Mokkel) of the Sung dynasty of China we know at present nothing more of this artist.

The picture here reproduced reminds us of the style of Lien Sienchung of the Sung dynasty, and indeed Guan may have been an admirer of this artist rather than of Mu-chi as one is at first inclined to think. It probably belongs to the latter part of the Ashikaga period (first half of the 16th century).

And the second of the second o

and the control of th

and the processing of the second of the seco





ず終に伏見王府の資什となれるものなりとい 知る所なり五兵衞家道衰ふるに追び之れを保有すること能 或は徳川幕府に呈し、或は諸侯の學庠に納めしことは人のよく りしが、書匠田能村竹田、岡田年江、岡西崖等相踵で之れを模寫し、 當史となれる人なりと説くものあれども其傳祥ならず此番幅 雅を極む、筆者誠意は明の永樂年間(西暦第十五世紀の始)に金門 りしどいふ。弦に描き出せるものは、夫子が杏花正に開かんとす 弟子を會合したる所にして、各國の首府(今の山東省兗州府)にあ 咨壇は、支那の大學孔夫子(西曆紀元前五五一年一四七九年)が、門 孔子杏 樂を極むる趣を描けるものなるが、結構巧妙筆致清勁、設色淡 に傳はりてより、人しく大阪の豪商平野屋五兵衛の珍藏た 候七十の弟子を集めて、相與に経歌に逸情を慰め所謂不淫 (竪四尺八寸二分、模三尺四寸五分) 壇 絃 歌圖網 本着色 伏見宮殿下御燕 支那明朝 誠 意筆

CONFUCIUS AND HIS DISCIPLES ON THE TERRACE OF APRICOTS.

BY CHIN I (CHINESE).

(A Kakemono, coloured; 4 feet 9 inches by 3 feet $4\frac{1}{2}$ inches.)

OWNED BY H. I. H. PRINCE FUSHIMI.

(COLLOTYPE.)

"The Terrace of Apricots" is the name of the place where the great Chinese sage Confucius (551-479 B.C.) used to assemble his disciples, and is said to lie in the capital city of the province of Lu (Yen Chou of the Shan-tung peninsula). The scene of this picture is on this Terrace, when the apricots are about to burst into bloom; Confucius has assembled his seventy disciples and with them is enjoying music, the "music of moderation." The composition of this picture is exquisite, the touches pure and vigorous, and the colouring light and elegant. The painter Chin I was, some say, an artist of the "Golden gate" (the Imperial Academy) in the period of Yung-lo (beginning of the 15th century) of the Ming dynasty, but his life has not been handed down to us. This painting for many years belonged to the house of Hiranoya Gohei, a rich merchant of Osaka; and it is well known that such noted painters as Tanomura Chikuden, Okada Hankô, Hazama Seigal, and others took copies of it, some of which were presented to the Shôgun Tokugawa, others to various schools established by feudal lords in their dominions. After the decline of his fortunes Gohei was not able to keep the picture, and it is now in the possession of H. I. H. Prince Fushimi.

孔子咨園紋歌問網本着色) 支那明朝禍	梁四尺八寸二分。横三尺四寸五分	伏見宮殿下御戚	合院は夏那の大甕孔尖至西路紀元前五五一年一四七九年	高子を何合」なる所にして恐國い首府今の山東省紀州内	りしていみ就に描き出せるものは大手が合格正に開かり	るの代七十川弟子を集めて相照に経際に適情を慰め所門	の樂を極むる思を指けるものなるが、結構巧妙策或指別所	邪を極む宜者及為は明の永樂年間西川第十五世紀の始に	請处となれる人なりと此くものめれども其物所なら食品	我国に何はうてよら、久しく大阪の家庭平野居五兵衙のな	もしが高に田能村行田岡田宇江湖西岸祭相跡で之れを持	或は徳川幕府に是し或は諸侯の學序に納めしこでは人の	知る所なりず兵衛家遊込ぶるに造び込むを保有すること	は然に代見正勝の質什となれるものなりといふ
						(%		(0)		1/1/2				
		386			hr h	161	37	- TE	The Second	63	が対	0	ž	
10			乖	th.	3	4	크	1	23 163	杨	13,	1.		
五,				ch	\$	43	辨	[35]	476	51	الر		31	

CONFUCIUS AND HIS DISCIPLES ON THE TERRACE OF APRICOTS.

BY CHIN I (CHINESE).

I when a some of the potential of a some of a some I

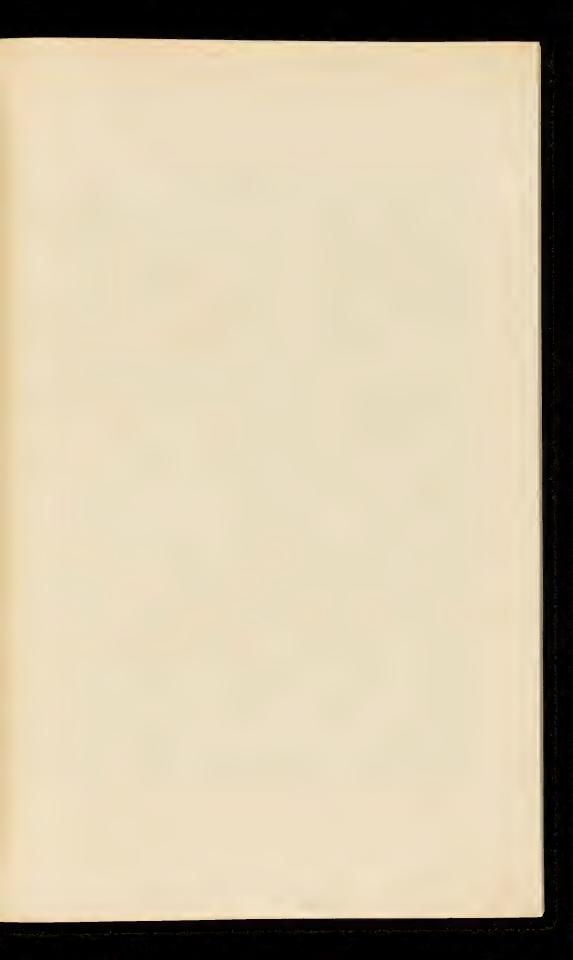
OWNED BY H. I. H. PRINCE FUSHIMI

COLLOTYPE,

"The Terrace of Apricols" is the name of the place where the great Chinese age Confinein, (531-479 DicQ) used to assemble his disciples and is said to lie in the capital city of the province of Lu (Yen Chou of the Shan-tung peninsula). The accept of this picture is on this Tarrace, when the apricols are about to brait not bloom!

Confucius has assembled his seventy disciples and with them is onjoying music, the "music of moderation." The composition of this picture is explainte, the round, pure and vigorous, and the colouring light and elegant. The painter Ohin I was, before say, an artist of the "Goldan gate" (the Imperial Academy) in the period of been handed down to us. This painting to the Ming dynasty, but his life has not been handed down to us. This painting to the Ming dynasty, but his life has not been handed down to us. This painting to the Ming dynasty, but his life has not been handed down to us. This painting to the Ming dynasty, but his life has not been handed down to us. This painting to the Ming dynasty, and then such must capits of it, and of his charter pusanted to the Shūgun Tokugawa, others to various also also be a Labilla du P (radal bords in their dominions. After the decline of me of the Chile. Thince the hours.





成なき能はざるが如し然れざもこの圖が、古來我國文人一派 あれざも之れを一幅の瞬としては、全體の調和を缺ぎたるの 樹岩華水禽何れも描法非凡にして、江山の風趣物するに除り 認め難し二隻の漁舟を操れる四個の人物はもとより遠山近 なす、其山水は、具住明朝の人、小仙と號し、山水衛に妙を得たり、 用ゐて巧に山水人物を凿き時人の嗜好に投じて頭る愛賞せ なることは疑ふ可からざるもその得意の枯筆なるものとは こ、に揚ぐる山水圏には三松の印影さへありて、彼れの異蹟 落筆雄健にして白描尤も佳なりと称せらる)に學べるものな 復陽、鐘欽聽張平山の徒と狂態を選うず時の人目けて邪學と られけるが其行筆粗莽にして多く短度を越ゆ、時に鄭顗仙張 幹の大都金陵に住せし人にして三松と號せり、喜んで枯筆を 鞍嵩は支那明朝時代(西暦一三六八年—一六四三年)に楊子江 山 水漁 (壓五尺一寸五分、機三尺三寸八分) 舟圖網 本墨書 京都市臨濟宗大本山南禪寺 支那 明朝蔣嵩筆

に大なる助力を與へしことは、吾人の殺る可からざる所なり

LANDSCAPE.

BY CHIANG SUNG (CHINESE).

(A Kakemono, ink-sketch; 5 feet 3% inch by 3 feet 3% inches.)

OWNED BY THE TEMPLE NANZENJI, KYÔTO.

(COLLOTYPE.)

Chiang Sung, otherwise known as Sansung, was an artist of the Ming dynasty (1368-1643 A.D.) who lived in Chin-ling (now Nan-king), a town on the Yang-tze-kiang. He displayed his skill in painting landscapes and human figures with a worn-out brush. This happening to meet the inclination and taste of the time he was much favoured by the people, though his dashing strokes often infringed the rules of painting. Together with Ching Tien-sien, Chang Fu-yang, Chung Chin-li, Chang Ping-shan he formed a band of irregular artists, whom people looked upon as heterodox. His style in landscapee is said to have been derived from that of Wu Wei otherwise called Shao-sien, who lived in the Ming dynasty and was most skilled in landscape-painting.

The picture here reproduced is a genuine production of his as his signmanual at the bottom shows. However it is impossible to find any evidence of a worn-out brush having been used. The two boats, the four figures, the hills, the trees, the rushes and the birds on the water are very skillfully executed and at once attract the eye when taken separately. But as a whole the picture seems to be somewhat wanting in harmony. Nevertheless it has influenced our artists to a great extent.

将器以支票明明的代面格,三六八年——六四三年)汇禄子任 門の大都金陵に住せし人にして三松と號せり落んを招筆を 川心で巧に由水人物を溢き降人の唱好に投じて、風る淡直せ られけるが其行軍組券にして多く短度を越の、時に鄭煦的張 位陽鏡欽機張平山の徒と弁能を選うす時の人目けて邪學と 公至,其山水点,與信明朝の人,本個之號し,山水過に妙を得た こ、に視ぐる山水間には三松の印影さへありこ彼れの更温 たることは疑ふ可からさるも、その得意の格筆なるものとは 認の難し、二隻の漁舟を強れる四個の人物はもざより、遂山五 元代三点がおか 認なら能はこるが如し然わざもこの闘が在來我國父人一派 落筆雄健にして自補尤も住なりと稱せらる)に學 樹岩並水館何れる桶法非凡にして江山の風趣樹するに除 に大なる助力を與へしことは,後人八從る可からざる所なら 聚石只一寸百分、描三尺三寸入分 於問緣本墨詢 . 絹の同じしては、冬間の調和を缺ぎたるの 京部市關語宗大本山南鄰多城 支肌则 與熱高等

LANDSGAPE.

BY CHIANG SUNG CHINESES

A Akamethorno and Sweeth 5 teet 5 to

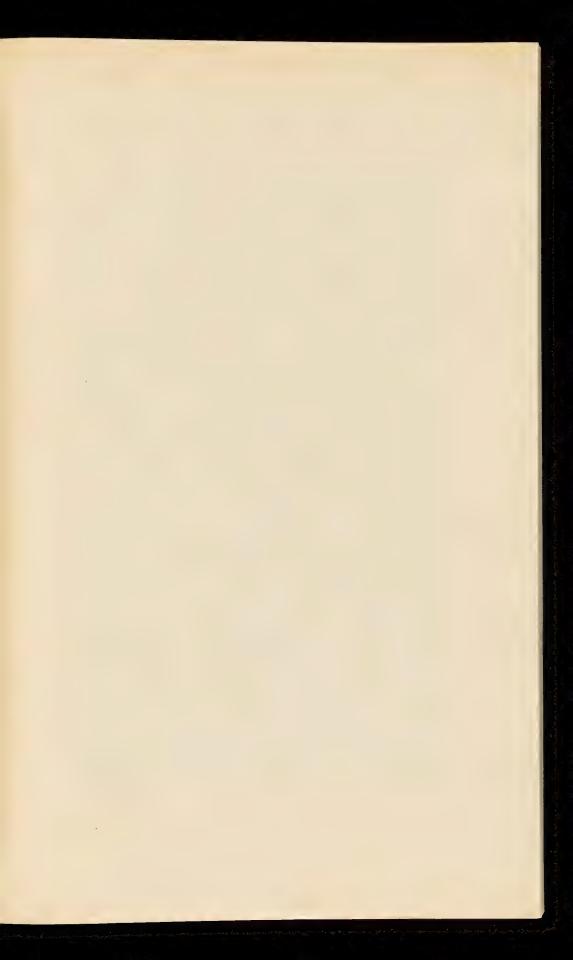
OWNED BY THE TEMPLE NANZENJI. KYÓTO.

OLLOTYPE

Chiang Sung, otherwise known as Sansung, was an artest of the Ming dynasty (1368-1643 A.D.) who lived in Chin-ling (now Nan-king), a town on the Yang-cha-liang. He displayed his sidli in painting landscapes and human figures with a worn-out brush. This happening to meet the inclination and taste of the infine be was much favoured by the people, though his dashing stackes often infringed the rules of painting. Together with Ching Tien sien, Chang Fu-yang, Chung Chin-li, Chang Hing-shan he formed a band of irregular artists, whom people looked upon as heterodox. His style in landscapes is said to have been derived from that of Wu Wei otherwise called Shao-sien, who lived in the Ming dynasty and was most skilled in landscape painting.

The picture here reproduced is a genuine production of his as his sign: manual at the bottom shows. However it is impossible to find any evidence of a worn-out brush having been used. The two boals, the four figures, the hills, the trees, the rushes and the birds on the water are very skilfully executed and at once attract the eye when taken separately. But as a whole the picture souns to be somewhat wanting in harmony. Nevertheless it has influenced our artists to a virial extent.





に偶然にあらざるを知らん

TWO LANDSCAPES.

BY LIU SHUN (CHINESE).

(A pair of Kakemono, light coloured, caca \S feet ${\mathcal H}$ inch by z feet to ${\mathcal H}$ inches,)

OWNED BY VISCOUNT NORITSUGU MATSUDAIRA

(COLLOTYPE.)

According to the "Biographies of Artists" Liu Shun, of the Ming dynasty of China (1368-1643 A.D.) was skilled in painting landscapes and the human figure. We know nothing more of him but he seems to have been an official judging from what is written over the picture here given. His style is derived from those of Hsia Kuei, an artist of the Southern Sung dynasty (1127 1259 A.D.) and of Ma and his colleagues though he invented a new style of his own.

In the first picture here given he depicts an out-of-door toast to a friend who is going away on a spring morning. The second picture gives a visit to a friend's resort on an autumn day. Two famous poems of the Tang dynasty seem to have suggested the paintings." They are excellent works, the taste being rich and the touch vigorous. At first glance one would take them for old paintings before the Yuen dynasty. It is not without reason that his works are generally much valued in Japan.

⁶ Wan We, s poem of farewell — 0.1 Left y, a take another glass of w.me, for you will nave no fr.cm.1 in this west beyons the Yang Lwan page. ¹⁹ Le Chan's west to his frience, Wing, Tim slis — ¹⁹ force more than two miles have I passed hills and streams, a road by a bamboo forest leans me to the resort of an earthly spann.¹⁹

第八人に一て学を記印といび、田水大物であるいこかもとある 法問上の審放に由って知ら 《益一其面殿の如き八法をり其而す にたので何野。これと年十、江北市年の名もにして歴代の過ぎ 可の人。其傳以第二冊以布制の題に任り所得に納む題に、孫の西 を確せ西のか此陽路を出せなば敌人なから人立及人元二に治立 的語名仍情趣由与節二例以今和理例の詩人行其太殿の門如明系 於該納而仍及所由以至由以仍然必請其能或就能以して情視的 らざるなさかごだいしむ正し我園然代の孤別が自由するもの流 こっに退せる節、断己春母連和の人を送る風にして、四個生型市 水を収み山を尋ねて、生除乙林科に到る地側の居るけへる細 ||西東を開するに劉茂は友形門日春北西路、三六八年十一六四 み、こに其罪及明 田様といへ、官、行せしここに、こ、に掲ぐるん 上首家。何者なる遠世が加入、出血を用きた人、評し範を居民 、誠に核って恵に一機場を出したるもの、軸に 不問題軸新本談祭 支照門朝門後草 各輔於在民一寸五分,接二尺九寸二片 **下衙位中央亦作施**

TWO LANJOSCAPES.

PYZHOA KUIDA ULI YY

at interest processing the two topo material of the forms

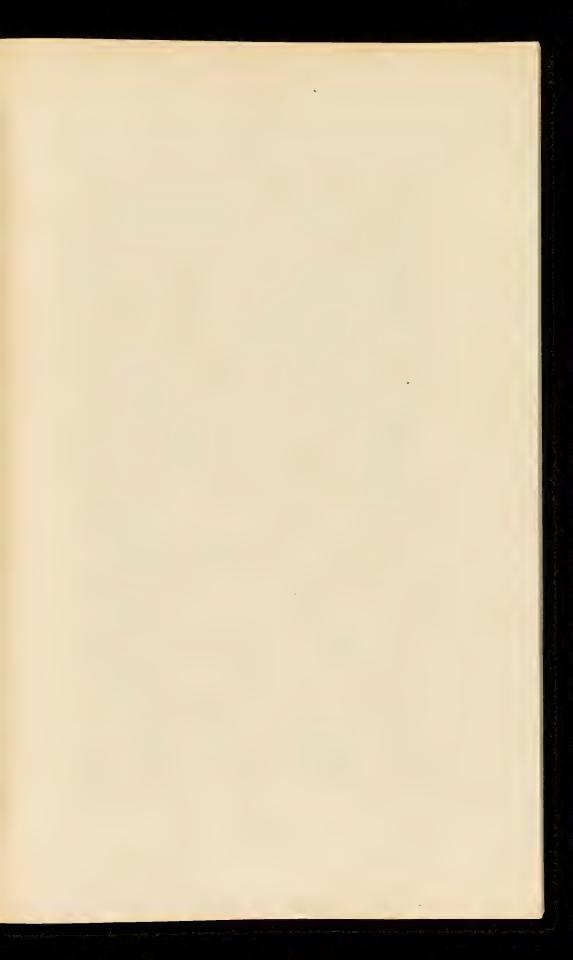
OWNED BY VISCOUNT NORTH-SIGU MAISL DAIRM.

According to the "Biographics of Artists" Law Sham, of the Ming tyrosty of China to "cf(13 A.D.) was skill it in painting landscape and the human. Whe know nothing more of him but he caus to lave been an official judging from what is written over the picture here given. The skyle is derived from those of M. i., what a utilist of the Southern from dyne by (11,7,123, A.D.) and of Ma and he. Colleaves though he invented a new cycle of the own.

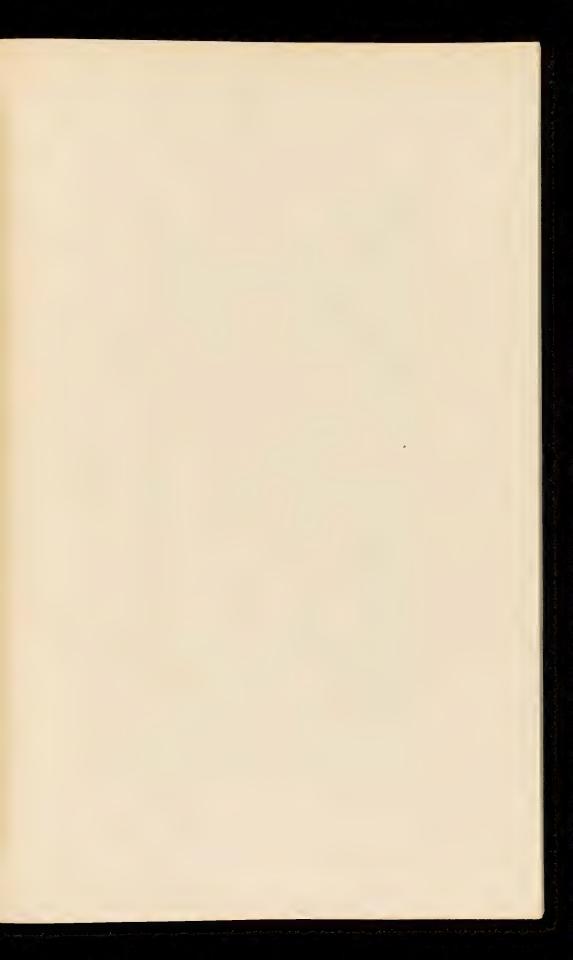
In the first picture here given be de 'ete an out of door that to a fished going away on a a gardig monthing. The second picture gives a visit to a fittent' reserved on a natural day. The (in its pairs of the Tang dynasty seem to I was august 4 the pinnings? They are received works the taste being rich and the found vignous. At first game, on, while it them for old painings before the first squardy. It is no with stream of that has work are gastrally much valued.

to the specific terms of the control of the strong of the









雲村は名族佐竹氏の支流にして常陸國久慈郡に生れ平巌と蔣子尉松平乘承君蔵

ROSES AND SNOWY HERONS.

年は群ならざれども、天文(第十六世紀の中頃)の頃、最も盛んに手

を揮ひたるもの、如し、其長處は簽墨淡雅にして奇趣に富め

て同職等村で號せしが「晩年更に宋の校溪元の顔輝其に第二冊書僧周文の筆意を學び「後雲舟の遺韻を研鑽し雨匠の名に因み疑して曹洞宗の僧さなれり天性後案の技を嗜み、初は相國寺のせしが其父彼れを廢して熊子を闘さ為さんと欲するを知り産

に其傳あり。等の書風を參究し、別に一生面を開くに至れり、其歿

の遺作の世に存するものは所謂酸器淡雅にして奇趣に富める

もの多く精緻巧麗なること此識の如きものは頗る稀少なれば

のあるに非すや催ふに是れ零材が同文事弁二流の豪鑰を脱し體なくして却て用意の周密落筆の精健なる處蹊に態く可きも蒙を下せるに過ぎずご、に出せる關縣を見よ毫も狂趣奇趣のる草瓣にありていふ者あれざも是れ夢ろ其中年の作に就て願

て漸く圓熟の域に入れる晩年の作ならん、若し闘中落飲なから

んには親者或は認めて以て別人の作とす可し何となれば質村

BY SESSON.

(A Kakemono, coloured; 3 feet $2\frac{1}{2}$ inches by 1 foot $4\frac{3}{3}$ inches.)

OWNED BY VISCOUNT NORITSUGU MATSUDAIRA

(COLLOTYPE.)

Sesson, a scion of the famous family Satake, was born in Kuji in the province of Hitachi and was called Heizô. On learning that his father was inclined to adopt his illegitimate son as his heir, he shaved his head and entered the priesthood in the Sôtô sect. He was naturally fond of pictorial art, and first studied the style of Shûbun of Shôkokuji and afterwards that of Sesshû. Adopting the initial characters of the names of these two masters he named himself "Shûkei Sesson." Later on he created a new style of his own by investigating the method of Mu-chi (Mokkel) of Sung and Yen-hui (Ganki) of Yuen of China. He executed most of his works during the Tembun period (middle of the 16th century). He was most skilled in ink-sketches of plain and simple design but rich in taste. But this holds good only for those of his works which were produced before middle life up to which time he was still much influenced by his two masters.

The picture here reproduced bears no trait of such influence, however, but on the contrary we notice in it an exceptional attention to execution and detail and a strong use of the brush. We therefore conclude that it is a production of his later years when he reached the height of his perfection. Were the picture anonymous we might assign it to another painter, for most of his productions are plain ink-sketches and we rarely see such fine and dexterous work as this.

落海自然同級本眷色 前四科学

・ 節 スロウンマ 千野松平東水丹殿

能を続いたことの、如し耳及鷹は私間は駅に上して高のに富みとは誰ならされざら大変新十次世紀の中観の明点と繋んに丁 上述内ちょ際いる螺形を発置し刻に一生画を開くに連れる其変では では端雪材に選せしが聴起起しての破泥圧の新型具に第二指 には四文のと、全型の液管度の返過を併載し他所の名に四本 として豊利宗の供ごられる人情接表の技を唱み初は相同もの として豊利宗の供ごられる人情接表の技を唱み初は相同もの として豊利宗の供ごられる人情接表の技を唱み初は相同もの で移は名式保育区の支流にして常陸圏人参郎に住れる庭のも が移ば名式保育区の支流にして常陸圏人参郎に住れる庭。

anses and snowy Herons.

京分下せるに過ぎす。」、に出せる問品を見る完も月遇者遇

こ院尚にありるいる者のれども見れ場の其中年の作に就て別

のあるに其古や雅五に是れ小村が周文軍班一流の安納を脱

各の名く納行巧既なること此前の如きものは別る補少な社

MAIVO BA ASCORNI MONI, LICH MVL DOVINV

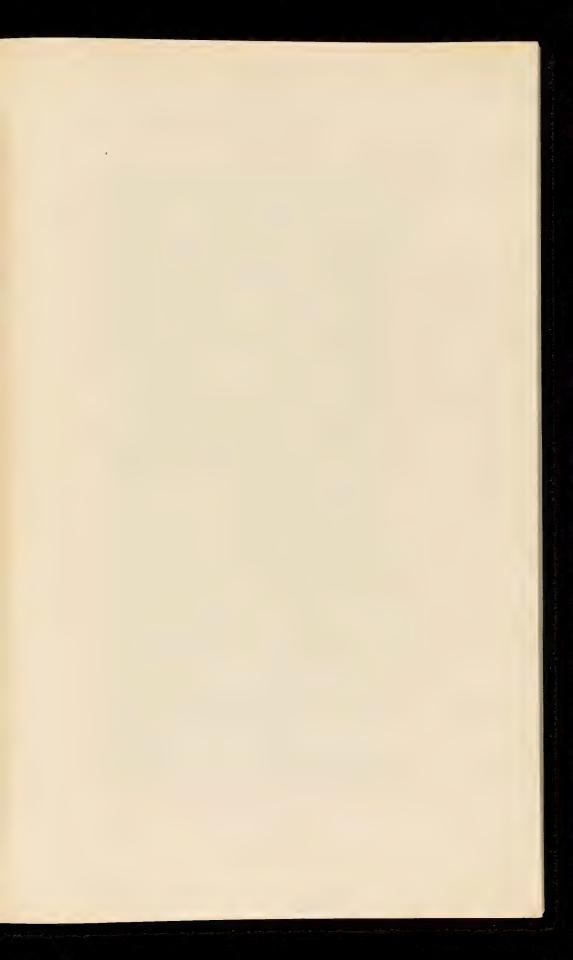
COLLOTYPE)

Sesson, a scion of the famous family Satake, was born in Kuji in the province of Hitachi and

was called Heich. On harning that his father was inclined to adopt his illegithade son as his? he shaved his head and entered the pri-sthood in the Sôtô seet. He was naturally fond of pletorfal and, and first solutied the style of Shabun of Shokolenji and afterwards that of Sosahla. Adopting the initial characters of the names of these two nusters he named himself "Sonkel Sosaon." Later on he created a new tyle of his own by inceedigating the method of Muechi (Mokkel) of Song and Ven-hai (Gankl) of Yuen of China. He exceuted most of hir works during the Tembam period for the trib century. He was most at Bled in intestactors of plain and simple design but his table to the trib century. He was most at Bled in intestactors of plain and simple design but his the trade of the trib century of the trade of his works which were produced before made with in taste. It is this holds good on the trade of his works which was still much trifts used to be trade or made to the trip of the son of the son of his works which was still much trifts used to the bit two mades.

The pict is the reproduced bear no trial of such infl. once, however, but on the conflary we notice in it an everytional attention to execution and cloth and a stong use of the basis. We therefore combed that it is a production of his later years when he reached the huight of his prefection. We the picture among measure might assign it to mortiser policies, for most of his productions are given tak latther, and we tarrily accessed him and destrous week, as the such as the productions are given tak latther, and we tarrily accessed in the and destrous week, as the state of the such as the





重にして而も骨力の餘ある、設色極めて淡泊にして而も氣韻の潜 天正三年西曆一五七五年六十三歲を以て逝けりでするもの、異な 評して、老成ならずとするものは、未だ此當の如きものを観ざるに 爽なる、観者をして嘆賞に堪へざらしむ、鑒識家が往々之信の書を の手に成りたるものなるかを判別するに苦まん、用筆飽くまで厚 こ、に出せる田家秋收職は大徳寺中の大仙院に現存する遺作の いふ、之信甲年にして沒したるよし諸書に見ゆれども、當事備考に 大徳寺中に客となり、其子院の障壁等に得意の手腕を揮ひたりと 口に査したりしが、足利氏滅亡して、京都小康を得たる後は紫野の 之信兄弟は去りて大津(近江)の三井寺に寄寓し属子衛を作りて糊 皆り、京都は戦争の巷となりて、文墨の士の軍居を許さいりしかば と誤らる、こと多しといる。其生存せし時代は、足利將軍の宋葉に 其風格は兄に酷似し、遺作の中、落款又は傳承なきものは、元信の書 瀟湘八景間の説明を看上)の弟なり、蘅法を父に學びて、妙境に臻る 職釋迦文殊普賢畵像の説明を看よ)の子にして、古法眼元信第一冊、 狩野雅樂助之信號を朝際といふ、狩野派の趙正信(第一冊大徳寺所 田 一なり、武みに之れを兄元信の作品中に置かば何人も其兄弟何れ 家 (三枚連續、整五尺八寸六分、橫九尺三寸八分) 秋収圖襖紙本淡彩) 京都府下臨濟宗大德寺塔頭大仙院機 狩野之信筆

THE HARVEST.

BY KANÔ YUKINOBU.

(Sliding screens, light coloured; 9 feet 23/2 inches by 5 feet 9/2 inches.)

OWNED BY THE TEMPLE DAISENIN, DAITOKUJI, KYÔTO.

(COLLOTYPE.)

Kanó Yukinobu was a son of Masanobu, the founder of the Kanô school, and a brother of Motonobu (see Vol. 1, "Eight Sceneries on the Rivers Hisiao and Hisiang"). He learned painting from his father but in several points his works so resemble his brother's, that when not signed, they are often mistaken for them. The two brothers lived in the latter part of the reign of the Shōgun Ashikaga and left Kyōto for Ōtsu, for the capital was then the seat of civil war. While staying in the Miidera (Otsu) they painted fans for their livelihood. After the fall of the Ashikaga Shōgunate they went back to Kyōto and lived in the Daitokuji, where they were mostly engaged in painting walls and screens for decorative purposes. It is said that Yukinobu died in 1575 aged sixty-three but some doubts have been expressed about the date.

The picture of the harvest here reproduced is in the possession of Daisenin, Daitokuji, Kyöto and is a genuine production of Yukinobu. If placed among his brother's works, however, it could never be distinguished. For the light and heavy strokes of the brush, the strength and vigour, the light and simple colouring and the nobility of spirit we have no words of praise too strong. Among his early works there is nothing so fine as this.

野野軍等助之信號を判下しいる経野級の順正信第、職大総長所 説別地交殊に経過候に沿州を行うの手にして否法限元信第一冊 子殿らる、こご多しといみ其住在世七時代は見利勝範の未築 信の京川は戦争の各二なりて、交響の士の軍府を許さいもしかは たにはお、よりて大臣追打の三井多に寄陶し扇子溢を作りて納 11、近したりしが延利民級心して京都小股を得たる後は窯野力 大地、中に容らなり其子院の節壁祭に得道の王腕を難ひたり い点之心可年にして沒したるよし諸品に見ゆれても諸事備若 大臣、年四日、五七五年六十二成を以て選けりごするもの異 こ、一出せる肛家に腔院に大徳寺中の大組し、現在する適角 ひ子、既らたるものなるかを到別するに答まへ用不他くまで院 中にして耐ら骨力の飲みる。这色極めて微消にして雨も氣潤の治 性なる観者をして吃資に與へぎらしむ、以過家が引々之信の過を 八件人最限以此明之行之。明治以當法を父仁學以下榜疑仁及之 一方 城外已然未分兒死私仍住品中仁族 れして、老ぬならずとするもの以来だ此福の破さるの分職さる 究於以問徵縱水從卷) 特野之信筆 に納以上照住心中落款又は梅水なるものは死行の品 : 部府下點清深大德占塔瓜大住院藏

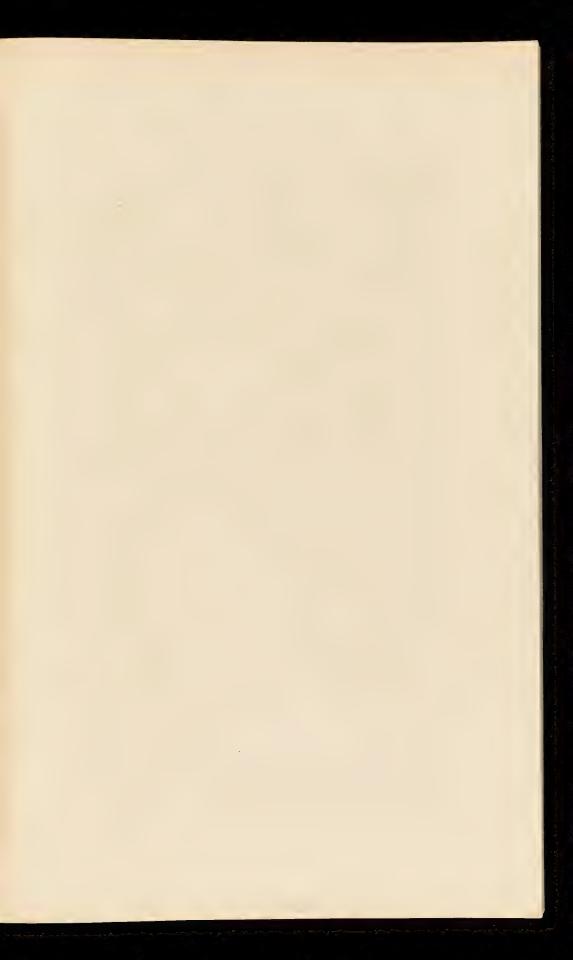
OWNED BY THE TEMPLE DA. SEMIN, DALTOKULL KYOTO.

Kano Yukinobu was a on of Masanoba, the founder of the Kanô school, and a brother of Motomobii (see Vol. 1., "Bi_ch is Sciencine on the Rivers Hake and Haing"). It le tained painting from his father but in aveta points his works so resemble his brother's, that when not signed, they are often mist.c.an for them. The two brothers lived in the latter part of the reign of the Shōgun Ashikaya and 'a Nyoto for Orsu, for the capital was then the seat of civil was. While strying in the Middon (Otsu) they painted fans for their livelihood. After the fall of the Sliegunate they went back to Kyóto and lived in the Daitokuji, where they were

Biogunate 0.59 wont back to record in the fundamental that such that Nikinobi mostly origined in painting walls and screens for decorative purposes. It is said that Nikinobi that in 1575 4,52d 380 th echt some doubte have been expressed about the date.

The picture of the harvest here reproduced is in the possession of Daleuin, Daitokuji. Skyōto and is a gentine production of Valeimbin. It placed among his brother's works, however. it could never be distinguished. For the light and heavy stokes of the brush, the strength and vigous, the light and simple colouring and the nobility of spirit we have no words of praise too strong. Among his early works there is nothing so fine as this.





慶長三年(西暦一五九八年)太閤豊臣秀吉薨するや、遺骸を京都東山阿

陀坐頭に葬り、翌年朝廷より豊臣大明神の神號を賜ひ、茶の西趾方廣寺

麗なる神殿を造然せり、こ、に掲ぐる圖は慶長九年西曆

内に壯

THE FESTIVAL OF TAIKÔ.

りての名ありしに由り此闘を描くことを赐せられたるものならん第してこの盛典を目略したるのみならず風俗書を作るに最も妙を得た

れざも行細に點檢すれば上月卿雲客より下皂綠與係に至るまで祝酒

威と當時士民の風俗とは、この一壁の屛風畵に收めて徐麒なきもの徹顧を帯びて太閤の光榮を鎮するものにあらざるはなく、豊臣氏の

いふ可し非常の遠筆にあらざれば弱んぞ能く是の如くなるを得ん

して、歌舞に餘念なき體を寫せり、其人馬難沓の狀は宛然戰場の如くな

佛前に、上下南京の市民が互に盛裝を優らし、鼓笛を鳴らし、華緻を弄

り、第三圖は太陽秀吉が天正六年(西曆一五七八年)に創建せる方廣寺の

明了ならしめんが為め第一闘中の一部を那大して撮寫せるものなに都郷の士人が狂奔するの態を描き(第二闘は八馬活動の書飯を更聞は愛國肚頭に文武官を召して舞樂を演せしむるの狀及び門外街闘は愛國肚頭に文武官を召して舞樂を演せしむるの狀及び門外街

ものなり、衛者勝以は土佐氏の血族にはあらざれども、其器風土佐の流

超めるに由り人呼んで土佐勝以ともいへり、慶長年間に京都に生活

六〇四年八月、豐太閤の為め豐臣氏が海内の縉紳豪族を會し、京都全市

の士民に合して、古來未曾有の大祭を舉行せしめたる其盛況を描ける

SAID TO BE BY IWASA SHÔI,

(A pair of folding screens, coloured; each, 11 feet 51% inches by 5 feet 51% inches.)

OWNED BY MARQUIS YOSHIAKI HACHISUGA.

(COLLOTYPE)

Taiko Hideyoshi died in the year 1598 and was buried on Mt. Amida, Higashiyama, Kyoto. In the following year the then ruling Emperor gave him the posthumous title of Toyokuni Daimyojin, and dedicated to him a great altar within the precinct of the temple Hökwöji. In 1604 his son, Hidetsugu invited all the nobles and feudal lords to Kyoto where he proclaimed a great festival in memory of the late de facto sovereign. This incident is depicted in the picture here reproduced.

Iwasa Shôi, the painter, otherwise known as Matabei, is in no way connected by blood with the Tosa family yet as he is an artist of the Tosa school people call him Tosa Shôi. He was living at Kyôto at the time of this festival and saw the great ceremonies. The first part is a picture of the dance given to music by all the civil and military officers in front of the altar in the presence of an immense audience. The second is a magnified copy of the first showing the movements of the mon and the horses during the dance. The great confusion of the festival makes the picture seem at first glance like one of a battle-field but, when on closer examination, one notices that every man woman and child seems to have had "a drop too much," and is wholly given over to the enjoyment of the dance. The third part is a popular dance by the citizens all of course dressed in their best in honour of the occasion. The splendour of Taikō and the customs of the townspeople at that time are faithfully drawn.

迂圍然同屏風一應金碧網水看色 明岩代文景份勝其主

登成、2013年代日本の企業には1、1、2、2013年代内が企業を指示して、2013年代内の企業には1、2、2013年代内が企業を指示して、2013年代の成份では2、2013年の成份の成績できると表示して、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年の1、2013年

THE FESTIVAL OF LAIRO

SOFT FOR BY BY LAND.

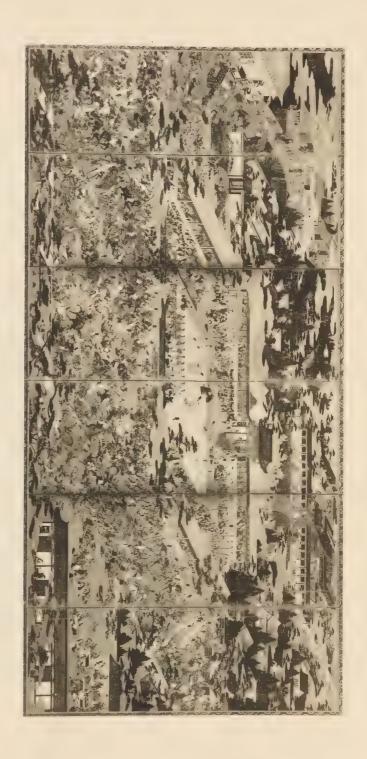
and a firm of the state of the

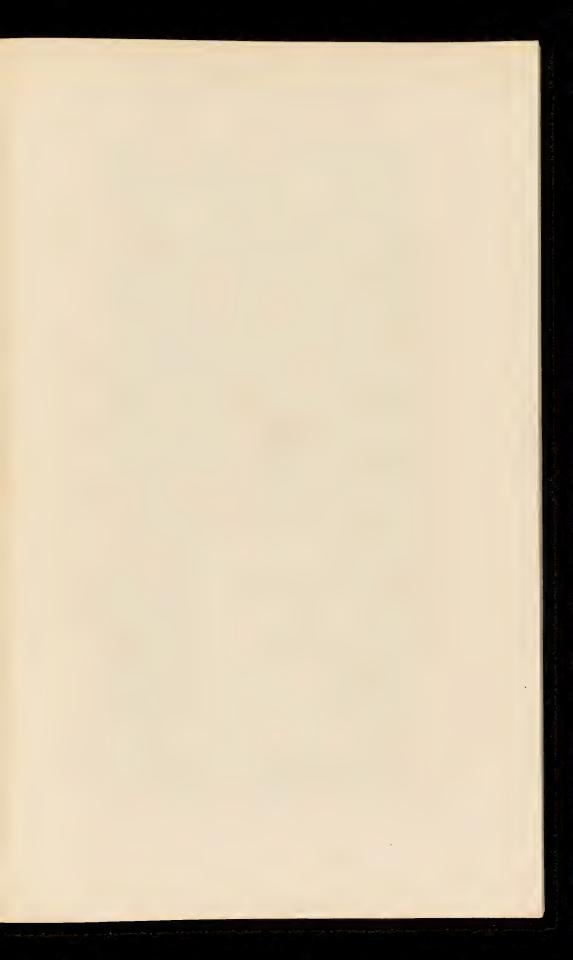
OWNER BY MARQUIS YOSHIAKI HAGHISUDA

Tails' Holynolin dist in the year typ's and was builted on Mr. Anida Higashyama, Nyoto. In the 6"onin, year the then rolling Empera gave him the postbamous title of Tryokani Dainysjin, and deducted to him a great altri within the precent of the temple Holovija. In very his sent Tide, ugo invited all the noble and fended one to be anywhere ne proclemed a great restriction memory or the late of many very great. This incident is depleted in the piecete horse reproclemed a great restriction memory or the late of many very great first incident is depleted in the piecete.

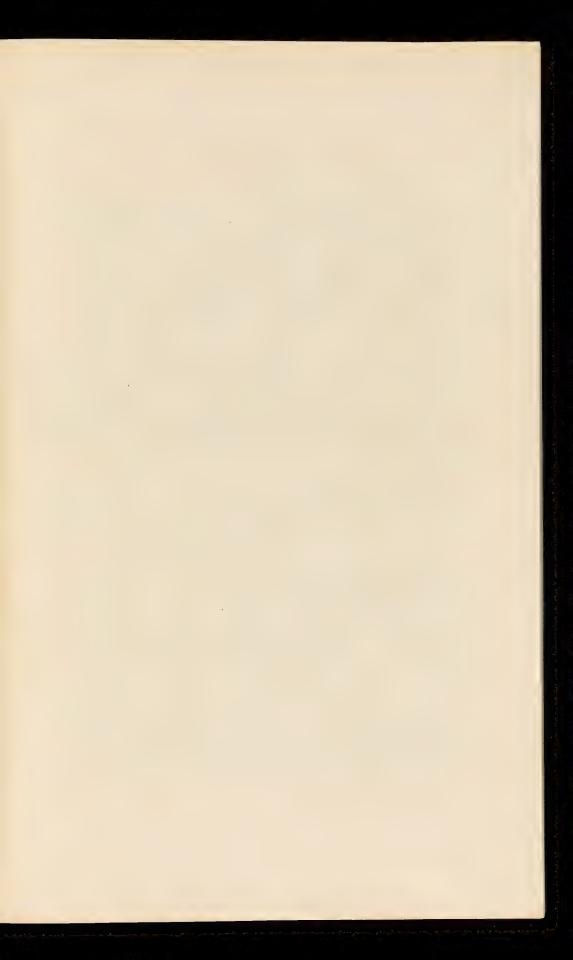
Iwasa Shōi, the painter, others: however as Mattac, is in no way connected by blood with the Tear man, as he is an artist of the Tron achord, and the Tron visit. It was biving at Ryoto at the time of this visit, and saw the great commonly. The first is a plane of the down given to made by all the civil and in bount of the alter in the press of the sign of the down that a regimed copy of the disk shock, the remaind the form of the teacher of the down that the plane scan at maximum that the first of the teacher o

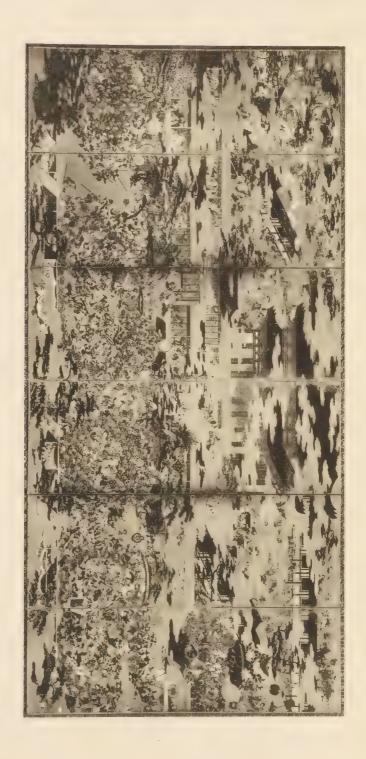
had "a drop too much," and is where we we take of great of the drops. The third part is a popular dames of meeting a convenience of the additional of the continuence of the continuence of the additional of the continuence of the continuence

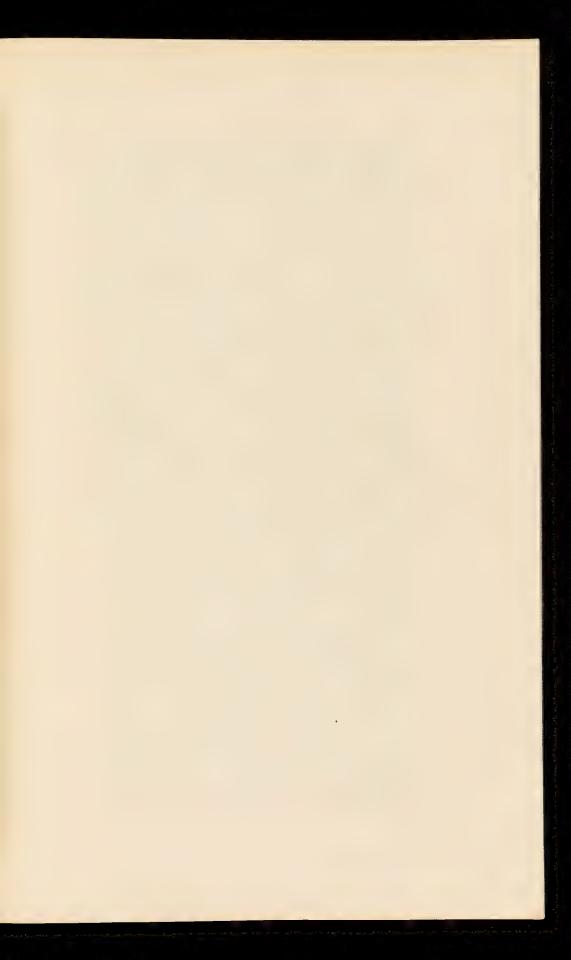












本書の如きは、近に吾人をして當代の時勢を蹤跡し連想を深から を含める閩尚を作りしこと異むに足らざらん而も悲惨俊怕たる くんばあらず、益し絵画のみならず、凡べての文學技術が時勢の氣 るときは、古法眼の遺韻を掬す可く其然鷹の如きは永徳の筆法を こ、に出せる屛風酱は、本派本願寺の所藏なるが、国中の樹石を観 年を終へたり、京都附近の寺院に山樂の遺作多きは之れが為めな に随ふて陣頭に立ち戦國時代の士人として他に譲らざる程の武 輝にして毫も凝滯の病なく節父永德に超出するの手腕を有せり を取れる趣をも存し、又支那宋元諸大家の長所を巻酌せし痕迹の を好める天性は秀吉に知られ、命に由りて名工狩野永德の門に入 ん山樂之れに由りて、其主家が徳川氏の為めに援奪吞噬せられた に、軍に狩野の流風を継承せしのみにはあらずして、古土佐の筆意 り、其筆法を嫡傳して遂に義子となれり、然も其所作の圖譜を観る を寄せ、近畿の諸大寺及び豪族の諸に應じ事ら繪畵を作りて其天 功を顯はし、ことあり、豐臣氏瓦解の後は京都男山の瀧本坊に身 鷲の捕獲せるものは滑稽無邪氣の彌欲にあらずや災んぞ知ら を帮ぶるは、東西古今其揆一なるを以て、戦國時代の山樂が殺氣 たる所の如し、山樂幼にして豐臣秀吉の侍童となりしが、其丹青 間怕の情を漏らすにあらざるなきやを むそれ養脈の逐ふ所のものは可憐なる細頭軟脚の白鷺にして 自在なりしこと知る可し吾人はまた此國に對して一種の威な 取し、巧に之れを淡合し、打て一丸となせるの趣あり、其手腕の自 れごも其生涯を後秦の一技にのみ委了するを屑とせず度、秀吉 然たる處もあり、殊に其能院陰鷹の如きに至りては運筆尤も雄 狩野派の祖山樂光賴の傳は、既に第二冊、奉牛花園の説明中に述

VULTURE AND EAGLE.

BY KANÔ SANRAKU

(A folding screen, ink-sketch; ii feet ii inches by 4 feet ii% inches.)

OWNED BY THE TEMPLE NISHI-HONGWANJI, KYÓTO. (COLLOTYPE.)

The life of **Sanrakn**, the founder of the so-called Kyō-Kanō school has been given in the second volume (the "Morning Glory"). While young he served Taikō Hideyoshi as an attendant. Observing his natural inclination toward art his master ordered him to go to Yeitoku, the famous painter of the Kanō school, to learn drawing. He soon distinguished himself in it and having been adopted as his son, on the death of his teacher aucceeded him. From his productions we may see that he was versed not only in the secrets of the Kanō school but also in the style of the old Tosa school. In some we observe a certain trace of his adoption of the styles of the Sung and Yuen artists of China, especially in dragons, tigers, eagles etc., where his style is so distinct from his father's in strength and dexterity.

He was also a brave soldier in the field helping Taikô Hideyoshi more than once. After the downfall of the Toyotomi family (de facto rulers, first of whom was Hideyoshi) he retired to Takimotobô, Otokoyama, in Kyôto, where he used to paint for great temples and noble families in the neighbourhood of Kyôto.

The picture here reproduced is by Sanraku. The trees and stones in the picture show a trace of the style of Motonobu while the vulture and the eagle are a skilful modification of Yeitoku's style. It is but natural that he, as an artist of the time of continued civil war, should conceive and paint such a cruel and blood-thirsty scene. See the fine but feeble heron trying to escape from the claws of the eagle and the large monkey already a victim to the cruel vulture. At the time when his master's family had just been outraged by Tokugawa after a civil war characterized by most heartless massacres, the depiction of such a scene must have been a consolation to his brave spirit!

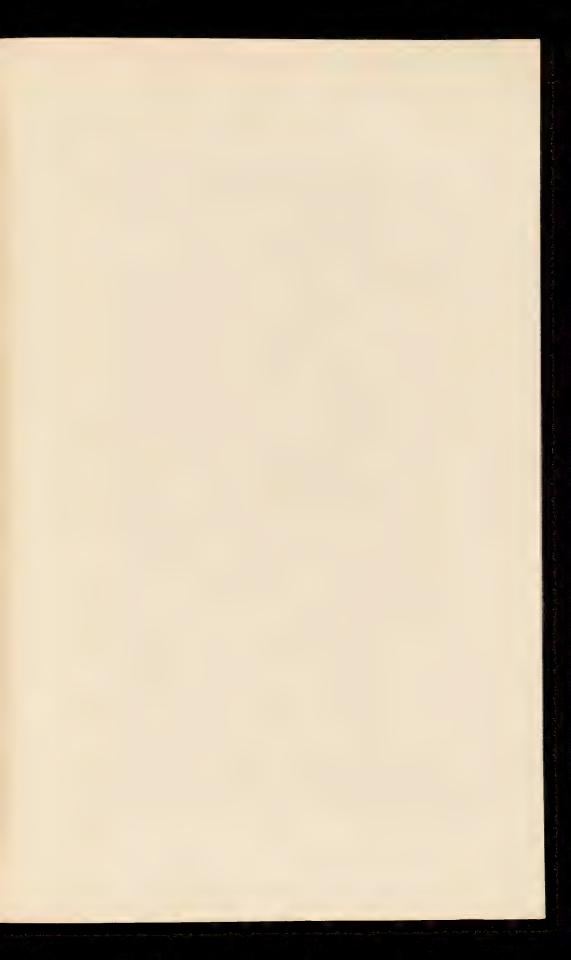
>、上島や ノル にて水本記 いの財政 つかかけ、記有上親

13. 行野山片與上船承世七八八二品出台南上工门上作以三日 学以 いる 悠 どららし交 、明 へ、高入家 ハ 以所 三巻 川世し、色 弘一、中一三三十四回以此一五人之一工他一成二五三四、此 ひとなかられていれるといかい郷の公田する八十郎を作り 八九、成的行行以子院、掛號以通信各方、乙科所為此各

八点符門門身風無本醫品

Collot Spannich by the the solution of the sol





乘

筆

東京府下益田

孝岩

THE SIXTEEN ARHATS (JÜROKU RAKAN).

BY SHÔKWADÔ.

(A pair of Kakemono, light coloured, each, 1 foot 41/2 inches by 1 foot 1 mch.)

OWNED BY Mr. TAKASHI MASUDA, TÔKYÔ.

(I. WOOD-CUT. II. COLLOTYPE.)

The disciples of Śākyamuni who reached the grade of sanctification are called Arhats, among them sixteen being especially distinguished. Eight hundred years after the Buddha's Nirvāṇa, Nandi-mitra, a high priest of Ceylon, declared on the eve of his death that Buddha's octrine had been handed down to the sixteen great Arhats who were to serve as objects of faith for the world. The worship of the Sixteen Salats took rise from his words. Many of the temples in Japan possess their images and honour them as Patrons of Buddhism.

The pictures here reproduced seem to have been products of the artist's imagination pure and simple and therefore it is difficult to point out the names of all. But from certain traditional characteristics we may distinguish them as follows:

- o point out the nature.

 From the left.

 1. Katha (rib), reading a sacred text.

 3. Watcha (rib), leaning on an armerst.

 5. Board (sib), leaving has head shaved.

 7. Baline (trib), socking up to heaven and worshipping.
- II. From the left.

11. From the left.

9. Hogada (13th), with a wishing baton.
11. Noget-blassy ig 3rd), lengthing, with a wored text in his left hand.
12. Parilly, as 10° s, with sugry face and lenning on a 460.
13. Popular blassy ig 3rd, lengthing, with a wored text in his left hand.
14. Nage-trans 10° s, with sugry face and lenning on a 460.
15. Popular blassy properties of the Shinton and the standard 15th century). In the skilful use of the brush we hardly recognize the Kunô style, a fact which shows that he was not a slavish

The Sixteen Arhats here reproduced were painted by him for his friend, Kobori Sôho, the tea-master, who prized them as one of his family treasures. The sixteen faces are so lightly drawn. All the expressions differ from one another, yet agree in indicating nobility of intellect. The pictures are worthy of the Patrons of the Faith.

4 六羅溪圖覽幅紙本淡彩 各部以九十三分。 桶一尺門子 僧松花瓷唱 乘筆

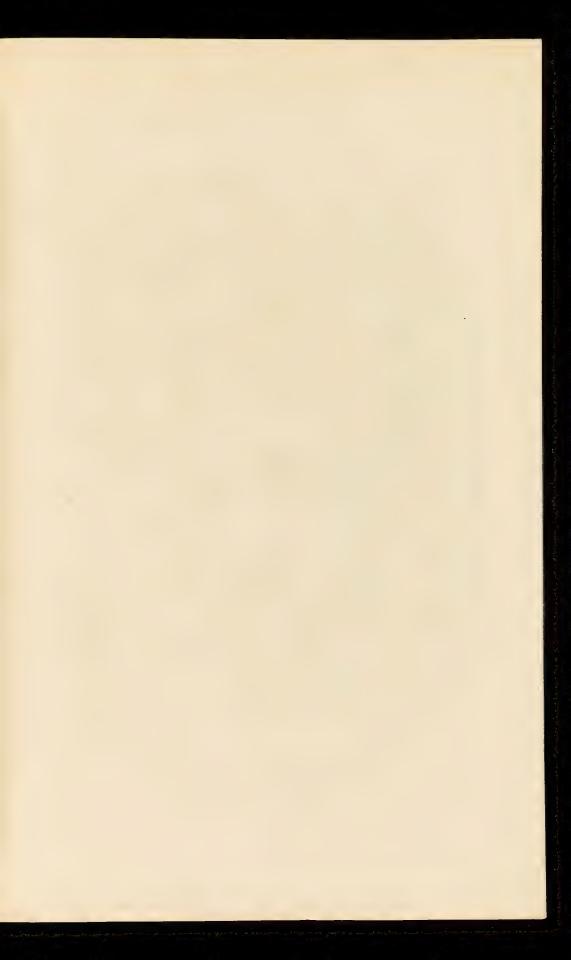
は出して、10日間には指述すことが新し、 10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、10日には、1 例以前の選提与多篇と呼、の高性が其形に残せんとする時に置り、佛が教法を十六つ こに出せる十六羅疑嗣は昭東が条理宗甫の所望により寫せるものにして、元さ彼 の世資なりさざいる建築我經验にして強く谷歴似が所形の心境の非 や此むる能はす雅品に是社形候がすて、時能を探りしに出りて然るものならん 2、門是一相一班以 林祥以明古與 1996年の中、地名(水鉄は路を建立を開びず行)、「大小売」の総を表示し際思信の選択を永遠には基礎持ずるものという、「大小売」の総を表示し、原思的の選択を永遠には基礎持ずるものという。 の心子等、行行し工得たる恐蛇の名なることは既仁錦一冊光殿司代 ~だこが 類し、十六回継還のことは、釋迦佛滅後八百年の 望鏡師子 東京府下益田冬存城

ON MED BY MI. TAKABHI MASUDA, TÔKYÔ.

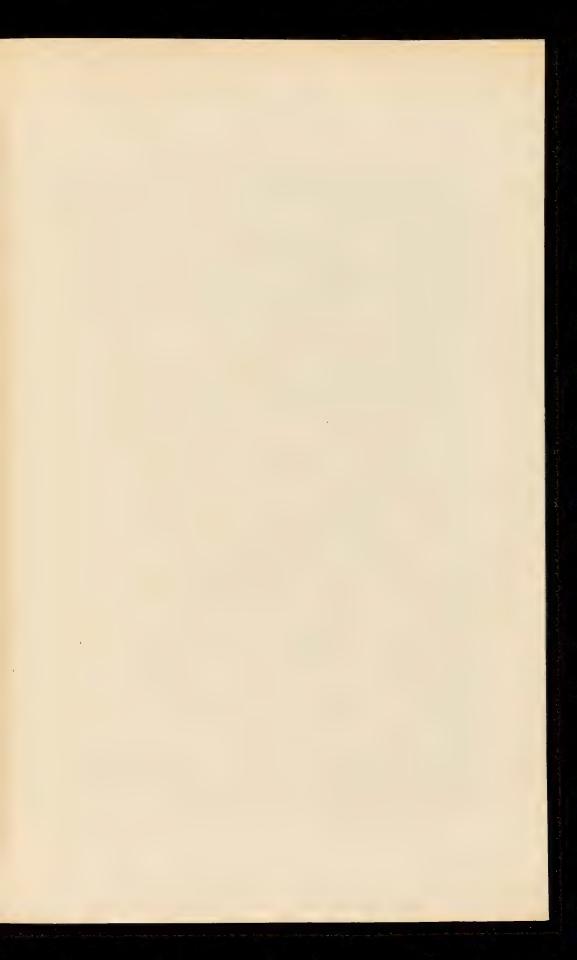
10 to produce the second of th

The Sixt on Arlanta has reposited managed to the factor of the measurements paid then one of his hard principles of the managed has been declared as the managed has been declared as the managed has been declared by the managed has









侯衛細川遊成君藏

宮本武藏(又は無三四)名は正名幼名官次郎後に武藏と呼び二天と號す、 を撃殺せし事の如きは剱道の住話として演劇講談の好題目となれり、 悟一六四五年熊本城下に發す、年六十四、武藏の武勇は今日に至るまで、 しことなかりきといふ、慶長年中西暦第十六世紀の終湖ヶ原の戦役等 みしこと六十餘回、必ず敵の眉間を打ちて勝を削し、一たびも敗を取り 密たる水邊に數羽の青雁を満けり就中第一個は殊に筆々遒勁風物調 こ、に出せる二國は、武藏が主家網川氏の為めに描きたるものにして、 豪宕なる自家の手腕に任せて揮灑せるに由り、趣致超凡、氣雄力沈、武藏 武職は斯く武勇卓絶なりしのみならず高道に於ても亦頗る造詣する 三尺の童孩も之れを知らざるなく、その木片を以て父の響佐々木殿流 を喜ばざる人なりしも然も武藏の布袋圖を愛藏して指かず筆法雋穎、 満吾人をして嘆賞に堪へざらしむ、

満伯田能村竹田の如きは、此流の

満

っ

お

っ

お

っ

お

っ

こ

っ

っ

こ

っ

こ

っ

お

っ

お

っ

こ

こ< 一は秋色瀬く関なる澤幹に十數別の素鳴を寫し、一は雪花織紛萬物節 芸人の意気、紙練の上に躍如たるを見る あり、其識法は海北友松に學び父長谷川風の法格をも参取し之れを 從事して功あり後肥後の細川氏(今の侯爵細川家)に脳し正保二年(西 に剱法各流の首魁を仆し、六十四年の生涯中、生命を踏して輸嚴を試 り、其武術に於ける手腕は向ふ所天下に敵なく、四方に遊歷して到る 作品中の尤も優等なるものにして質に侯爵家の珍什たるのみなら 色沉耐阿堵一點変々射人ご稱数するに至る蓋しこの屛風當は、武厳 磨の武人新免無二齋の男なり動法を研究して遂に二刀流の祖とな

ずまた質に國家の重質といふ可し

WILD DUCKS.

BY MIYAMOTO MUSASHIL

(A pair of folding screens, ink-sketch; each, 11 feet 9 inches by 5 feet 3/3 inch.)

OWNED BY MARQUIS MORISHIGE HOSOKAWA

(COLLOTYPE,)

Miyamoto Musashi, whose real personal name was Masana, also called Kwanjirô in his boyhood, and whose artistic pseudonym was Niten, was a son of Munisai, a warrior of the province of Harima. Musashi studied the art of fencing and it was with him that the idea originated of using two swords, one in each hand. In the use of the sword he had no equal, and in his travels all over the country he beat the ablest swordsmen of every school. In his little more than three score years he successfully defended his life nearly as many times, invariably striking his antagonist on the forehead. During the period of Keichö (latter part of the toth century) he fought in the battles of Sekigahara and other places. Afterwards he became a vassal of Lord Hosokawa (of the family of the present Marquis Hosokawa), and died in 1645 A.D. at Kumamoto aged sixty-four. Every boy knows of his bravery. His revenge on Sasaki Ganriu, the murderer of his father, how he slew him with nothing but two pieces of wood, is a favourite subject with theatres and storytellers. Not only was Musashi unequalled in bravery and swordsmanship, but he was also proficient in the peaceful art of painting, which he studied under Kaihoku Yūshō, adopting also the style of the Hasegawa school. Executed in his bold dashing manner his paintings are elevated, spirited and vigorous, his energetic spirit plainly discovering itself on the canvas.

The two pictures here given were painted by Musashi for his Lord Hosokawa. In one a number of wild ducks are in a valley in the height of its autumnal beauty. The other is a snow scene, with a few wild geese on a dreary wintery bank. Of the two the former is especially admirable for its vigorous touches and harmonius composition. The great artist Tanomura Chikuden had a prejudice against this style of paintings, but even he admired and highly prized a picture in his possession of "Hotel" painted by Musashi. Indeed these two paintings are treasures not only of Marquis Hosokawa, but of the nation.

WILD DICKS

III. AIV. ALOMO MUS. SHI

A pair of fellar, second in section case or had produce by 5 to 12, mail of the OWNED BY MAPQUIS MORISHIGE HOSOKAWA.

MINTO LION

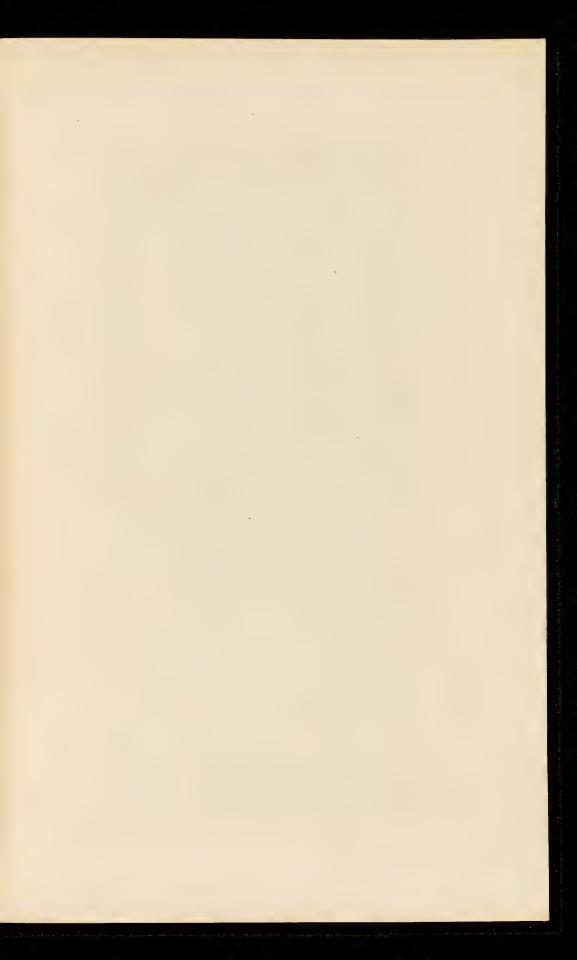
Miyamoto Musashi, whose read personal name was Masana, also called Kwanjirō in his boyhood and whose artsite pseudonym was Niton, was a son of Munisal, a warrior of the province of Haima. Musashi studied the art of fencing and it was which him that the idea originated of using two swerds, one in each hand. In the use of the sword he had no equal, and in his travels all over the country he beat the alsot swordsmen of every school. In his little more than trees score years he successfully defended his life mearly as many time, invariably striking his antagonist on the forehead. During the period of the first of the toth century) he fought in the butte, of Soldjanina and other paces. Afterwards he become a wessel of Lord Hosokawa (of the family of the present Marquis Hosokawa), and tied in 1643 A.D. at Munamoto aged sixty-four. Every boy knows of his bavery. His revenge on Sasaki Gantiu, the muderer of his fallor, how he slew him with .. thing but two pieces of wood, is a favourite subject with theatres and storytellers. Not only was Musashi unequalled in bravery and swordsmanship, but the was also proficient in the peaceful art of painting, which he studied under Kalhoka Yoshio, ad paing a so the style of the his against a favourity in the peaceful art of painting, which he studied and vigorous, his energetic spirit planting discovering float on the canasas.

painty described and in the standard by Mossali for his factel Hosolawa. In one, a number of word dicks are in a valley in the height of its attention. The other is a snow scene, with a few wild gress on a dicary wintery bank.

Of the two the former is especially admirable for its vigorous fouches and horman as conquestion. The fort actist Tanonarta.

Chikuden had a prejudice against this style of paintings, but even he adamed and highly prized a partine in his possession of "Holei" painted by Mussahi. Induct two paintings are treasces not only of Marquis Hosolava, but of the nation.









秋 雅なる、其何彩の鮮麗なる、能く消爽無限の秋色を收め遊せり、もし 能く家法を傳へ凝禁中に召され御前に於て人物花鳥を潘くの祭 が資永七年西暦一七一〇年六十五歳を以て歿せり、父の業を繼下 後世、国山應舉一派の寫住家が極力して描き出せるものと雖も送 つ南宋の鬱院待韶李安忠の筆意に做ひて其神髓を得たるに由り の姿態を盡さいるなし、殊に弱に至りては最も寫生に意を用む、且 學樹を描くや能く婉覧の妙巧を示し、其草木花寶鳥獸蟲魚は動節 元禄四年四府一六九一年七十五歲を以て發せり其宮殿楼閣盛朝 即ち西暦第十六世紀の始)で共に七佐の三年と稱せらる、に至れ 當風を再興し、光長(承安頃即ち西暦第十二世紀の中頃)光信(永正頃 唐宋諸家の蘊與を尋繹し、遂に光信以後萎靡振はざりし土佐派の して父を襲ひ祖父光吉の門人某に就て累代の諧法を學び、策ねて 預となる、後剃髪して法名を常昭といひ、また春可軒と號す、青年に くところ一株の素菊と二三根の草花に過ぎざれざも、其筆致の閉 を荷へりといふご、に出せるものは父光起との合作にして其描 光成は光起の子にして、左衛門尉左近衛將監及び刑部權大輔に歷 に光起の作に遊視すること能はざりきせいふこ、に掲ぐる特別 り、晩年度、禁中に召されて、造畵を敬覧に供するの祭を得たりしが は則ち光起得意の作にして、軍々精妙異に三昧に至れるものと ん光成もまた良工にあらずや 佐光起は光則の男なり、從五位下、左近衛將監に叙任せられ、綸所 れの落款なからんには殆んご父の作と臨別すること能はざら せられ從五位下に至り、給所預となる、後葉髪して常山と號せし 草鶉圖網本着色 (堅二尺八寸一分、横一尺四寸五分) 土佐光起同光成合作 東京帝室博物館藏

AUTUMN GRASS AND A QUAIL (UDZURA).

BY TOSA MITSUOKI AND TOSA MITSUNARI.

(A Kakemono, coloured, 2 feet 91% nohes by I foot 5 inches

OWNED BY THE IMPERIAL MUSEUM, TOKYO.

(WOOD-CUT.)

Tosa Mitsuoki, son of Mitsuori, was a general in the Imperial guards and superintendent of the picture bureau. When he retired he tooked the Boddhistic name Joshô and used also the pseudonym Shunkaken in addition to his familiar name. Having lost his father while still young he learned the secrets of art from a pupil of his grand-father Mitsuyoshi, besides studying the styles of the Chinese artists of Tang and Sung. He revived the art of the Tosa school, which had been waning since Mitsunobu, (beginning of the 16th century) and is generally ranked with him and Mitsunaga (middle of the 12th century) they together forming the "Three Artists" (lit. three pens) of the Tosa school. In his old age he was often invited to the Imperial court and ordered to draw before the Throne. He died in the year 16pt A.D. in his seventy-fifth year. His paintings of palaces, halls, houses, buts or the like are generally very excellent and those of plants, flowers, birds, animals, etc., are exquisite and exact copies of the natural objects. This life-like picture of the quall (udzura) is said to have cost him much study. He acquired in it the secret of the style of Li An-chung of the southern Sung dynasty. Later realists, like Maruyama Ökyo, endeavoured to surpass him in depicting qualls but no one was successful in it. The picture here reproduced is an excellent sample of his work.

Mitsunari, son of Mitsuoki, succeeded his father in his official posts. He too assumed a Buddhistic name Josan when he retired. He died in the year 1710 A. D. aged sixty five. In depicting human figures, flowers, birds etc., he was not much behind his father, and similar Imperial favour was often granted him. The flowers here reproduced are by him; they were done in co-operation with his father who drew the quall alone. The skilful bandling and beautiful colouring make us feel as if we were actually on the autumnal field. Had they left it unsigned, we could hardly believe that it was not all the work of one hand.

一一丁父之哭心風父光者乃門人求仁號丁累代心凿法を學以凍社 **秋草鶏圌絹本眷色** 門宋諸家の祖與を尋称し遂仁光信以後養胤擬はざらし上佐派の 品風を再與し、光及底安與即ら西曆第十二世紀の中國、光道永正即 明ら两次第十六世紀の始)と姓に北佐の三年を経せらる、に死わ 光成は光起の子にし、人向門處居正山沿監及び刑部權之相口原 於資水七年四所一七一〇年六十五歲也以工發世与交乃寒於點工 記人家法包得、應於中心行為此納南仁於て人物花為包占人仍然 くごころ、株の素質と二三根の草花に過ぎざれざも,其筆致の関 雅なる。其何彩の解究なる。能く治炎無限の秋色を收め虚せり、もし 設れい落次なからんには殆んご父の作之區別するこご能はざ 上花光起は光則の男なり。從五位下光近衛將照に叙任せられ、衛所 1、晚年度 然中に行るれて遊游全般館に供するの祭を得たりしい 乙條四年百片 任せられ、従五位下に至一納所到こなる、後就是して常山で跳や一 に治起の作、遊船するここ能はざりさせいふこ、に掲ぐる海洞 は関方治 思得為の作に一て強々特殊異に三味に 中記るものとい 姿態で張さいるなし、外に第に至りては最も写作に意を用る、見 商水の品院行品全安思の筆意に做ひて其時監を得たるに由 三、る後川殿して混名上常昭三い及また林刊所二號す前年に 送二尺八寸一分、 横一尺四寸五分 りざいふこ。に掛せるものは父光起さの合作にして実別 一六九一年七十五歲を以て致せり、其宮殿機開兵舰 一族の寫住家が極力して描き出せるものと雖も近 土佐光起,同光成合作 東京帝聖博物館藏

AUTUMN GRASS AND A QUALL UDZURAY.

BY 105A MESTONI AND TOSA MITSUNARL

. احمد مصدر عاملات ، عاروزي ، سر اجامع 1 عداج باياده

OWNED BY THE IMPERIAL M. SEUM TORYO

WOOD CUT.

Tosa Misubak, son of Misunon, was a general in the Laperial gaards and supariatement of the picture broads. When he retired he tasked the Buddhistic name josho and used also the pseudonym Shanhaken in addition to his familiar name. Having lost his table, which said young he learned the series of all from a public of the fine grand falter Misosopshi, besides studying that you have been also also greated the studying and is generally sanked with him and Misunaga (middle of the 22th century) they together (beginning of the (this contary) and is generally sanked with him and Misunaga (middle of the 22th century) they together forming the "Three Artists", lit. three pens) of the Tosa school. In his old, ge be was often inviced to the Impedial court and ordered to draw before the Throne. He died in the year 16t, A.D. in his seventy-fifth year. This paintings of palaces, halts, howers, his or the other one generally very excellent and those of plants, flowers, birds, animals, etc., are exquishe and exact to present of the style of List An chung or the southern Stang dynesty. Last the Six Coryana (Myop endoavoured to surplus) and such six of the secret of the style of List An chung or the southern Stang dynesty, Last the Six of the name of the same surplus him in depending a same led to the surplus of the surplus

ordered to draw before the Throne. He died in the year (re. A.D. is if seventy-fifth year. The paintings of palaces, halts, houses, but as the life are generally very excellent and those of plants, flowers, birds, animals, etc. are expendite and exact copies of the natural objects. This life-this, picture of the qualit accuract is saic to have cost him much study. He acquired to the species of the spike of Li An chang or the southern Sang dynesty. That relies like Theoryman (Ryo, endeavoured to augusts bin in depeting such but no curvas, access in 2002). In the life is even, and sample of his wright augusts bin in depeting such a final distance change from Mitamari, and a final distance name fissen when he retieve, he was yet a proceeding the spike sets, he was not all when he retieve, he can be similar important favor was fare in another in our paraticle of the activity of the activity of the activity of the activity of the autumnal field. The they let it an signal, was coalso bardly behave that it was not all the wors. If one hance.





笠

男爾九鬼隆一

留めず益し其曾て旗門に於て養成せる一種の禪味が能く毫頭に發露し斯道に を聞はし、研鎖に除念なかりしが為め、名家一時に輩出して、幾乎たる文物は前後 す。時に八十五齢なりきてい 於て優に一家を成すに至れる所以なる可し、破笠延享四年(西暦一七四七年)に務 陶片、象牙、木石を嵌入して、蒔輪を施すことを發明せり、所謂笠翁細工の の門に入りて作識を善くし、胸工は尾形乾山に學べり、また漆器を造るに妙を得 の除憐を人の門頭に乞ふに至りしことありしが後洋輕家に仕 破笠氏は小川名は尚行通稱を平助といひ観宗宇破笠笠翁夢中庵卯観子等と 筆者小川破笠もまた此盛観を構成せる一因子たり に、恰も百花燦然 世紀の終は此の如く人才輩出し、文學に、美術に、工藝に、各一其得意を發揮せしが故 門國裁一衆田燒九谷燒清水燒の如き亦此時代に起れり所謂元禄時代西曆第十七 吹上(江戸城内)、後樂園(江戸小石川)の林泉の如きこの時に成り、伊萬里焼松本燒(長 禮儀類典日本全國の諸衛の如心東叡山の根本中堂文殊堂等を始め、修學院京都 の陶工前後相搖曳して彼の二將軍の時代を莊嚴し、面して萬葉代匠記、本朝通經 の戲作者探典尚信、光起、守景、常信光琳師宣、一螺、祐信、長春等の丹青家、仁清乾山等 觀瀾等の漢學家瑞斯昆腸等の起業家芭蕉其角風雲許六等の俳人、集林子、西鹤等 僧、契冲、季吟、東滿、真淵等の國學者、道春、春齊、闇齋、善山、順庵、仁齊、益軒白石、徂徠、均集 を照映するに至れり、我史乘を繙くものは、際元、木庵、即非心越防天元政等の諸名 家綱、第五代綱吉の時代には、技藝交學宗教等何れも官府の保護を得て、互に技巧 今民庶各"其業に安んするに追び上下其に優遊逸樂の閑を得たり、而 し、又天性齒を好み、其師承する所詳ならざれでも、或は狩野尚信に學び、其子常 変ありきといふ。而して其佛彩の好麗なるは彼れが最も長 の時に在りては、世際に動かされ、放遊逸遊を以て曠遠と誤解し、逐に落 覇業は、第 せる南天闘を見るに筆力精健、設色巧妙にして、而も一片の弱氣をも 一時に煥發したるの觀を呈せり、而してこ、に掲ぐる南天闘の 三代家光將軍の世に至りて定まり、海内また不遇の徒を 所でする所な 聲名世に

NANTEN (NANDINA DOMESTICA) IN SNOW.

BY OGAWA HARITSU.

no, coloured, 2 feet 63% unches by 1 foot 4 unches.)

OWNED BY BARON RIUICHI KUKI.

(WOOD-CUT.)

The Tokugawa Shogunate became firmly established in the time of the third Shōgun Iyemitsu; peace was restored over the whole land, and people were able to pursue their various occupations unmolested. The high and the low now found leisure for peaceful amusements and diversions; and during the time of the fourth Shōgun Iyesuna and the fifth Tsunayoshi, industry, literature, art, religion, etc. were developed, under encouragement from the government, ind a splendour unsurpassed in the annals of Japan. Great geniuses and divines appeared one after another, and those who read the history of Japan will find this epoch adorned by such great names as Ingen, Mokuan, Sokuhi, Shinyetsu, Vúten, and Genshō in Buddhist literature; Keichni, Kigin, Tōman, Mabuchi in Japanese literature; Dōshun, Shunsai, Ansai, Hanzan, Junan, Jinsai, Yekken, Hakuseki, Sorai, Kiusō, and Kwanran in Chinese literature; Zuiken, Konyò and others in the field of business; Bashō, Kikaku, Ransetsu, Kyoroku and others in "Haikai" (a kind of short poetry); Sōrinski (Chikamatsu Monzayemon), Seikaku and others in light literature; Tanyān, Naonobu, Mitsuoki, Morikage, Tsunenobu, Kwōrin, Moronobu, Jechō, Sukenobu and Nagaharu in painting, and Jinsei, Kanzan and others in porcelain. Books such as a Commentary on Manyōshō (Manyō Daishōki), a History of Japan (Honchō-tsugan), a Record of Ceremonies (Reigi-ruiten) and a Map of Japan (Nippon Zendzu) were written in this time; the temples in Uyeno (Tōyeizan) were built; the gardens of Shugakini (Kyōtō), Fukiage (Yedo, now Tōkyō) and Korakuyen (Kotshikawa, Yedo), were laid out; various kind of pottery such as Imari, Mataumoto (Ilagi, Nagato province), Awata, Kutani, Klyomidzu were originated, all in this period. In short, industry, art, and literature flourished everywhere in the Empire, and those above named were the flowers of the so-called "Genoku" era (end of the 17th century).

Ogawa Haritsu, the author of the picture here reproduced was one of the greatest artists of this period. His family name is Naoyuki a

東民の一民党 安川寺る、経に上下以、伊三原第四周四門たち、師して訪問に

唐· 民主教院院第二第四的第三届一春《北海寺》以及在下江 其首為祖親沙子

我在在門一門各意思及以開入行行之面。問手、日 姓氏以及、流の様の人を知用となった。 サイナーにははいいかにはる た得

The control of the property of the control of the c





の石田幽汀に就て當を學び、出監の譽を得たり、後支那及び日本の古名當を檢 魚の類は筆姿城媚、設色精緻、よく其狀を曲盤し、匠心の微妙はた至らざる所な 重せられしかを知る可し、其道作の世に現存するもの少からざる中に、花卉鳥 深く愛惜し動して寺門の外に出すを禁じ給へりといふ以て其當が如何に推 が、特に大津近江三井寺の国端院に於て勸ける七難七福岡の如きは、光格天皇 を帶びざるなきに至れり、皆て朝廷の命を率じて、潜を厳じ、数一優賞を襲むりし せり是れによりて京都の勘風は一變し流派の何れを問はず多少應學の氣習 討して各派の長所を取り且つ力を寫生に致して、鮮脆輕妙なる一新機軸を創 なりといふ可し(探幽の傳は第二冊)竹林虎闘の處に在り) 有せしは、質に驚嘆の外なきなり、其狩野探幽以來の大家と稱せらる、もの、宜 は筆致生動、水聲將に紙中より發出し來らんとするの感なくんばあらず酷史 本間は、其風光の最も明媚なる處を應舉の靈腕を以て寫し出せるもの、故に一 大堰川の流源なる保津川(丹波)念湍の圖なり、景は是れ近畿路勝の冠冕、輕舸 こ、に出せる八曲の屏風酷は即ち懸撃の大作にして、京都嵐山の麓を流る、 外に求めて不自然的怪論の表現を得意とするの輩を去つて、天然の美を直寫 造れたるの観ありで許する者あり、然れざも吾人は寧ろ愛りに神韻を形似の 為め、烟霞縹緲、描く可く描く可らざるの處に、山水の妙味自から存することを し、但だ山水帯は、却て得意なる寫生的傾向に制せられ、夢ら形似を事とせるが を見るに應舉の死は寬政七乙卯(西暦一七九五年)七月十七日に在り面して此 たび之れに對すれば真に仙境に在るの思ひあらん。殊に其奔湍の勢に至りて し、其活動を選さいる者に就かんとす の左隻には其年の晚夏に寫せることを記せり彼が六十三歳の老境に達し、 に水を碎き珠を跳らせる澄潭に反映して、宛然當中を行くの趣あり、而して も残する前一月尚且つ强健斯の如きの筆を揮ふて此大衛を作るの手腕を れば河身の兩岸に出沒錯時する奇殿怪石は之れを點綴する數株の老松と 膨界字は仲選通稱を主水でいる、丹波國桑田郡に生れ、京都に來り、於野派

SCENERY ON THE RIVER HÔDZU.

BY MARUYAMA ÔKYO

(A pair of folding screens, light coloured; each, 5 feet 1% inches by 15 feet 8% inches.)

OWNED BY Mr. SÔZAYEMON NISHIMURA, KYÔTO.

(COLLOTYPE)

Maruyama Ôkyo, otherwise known by the name of Mondo, was born in Kuwada in the province of Tanba. While still young he went to Kyôto where he studied painting with Ishida Yûtei who belonged to the Kanô school. He soon distinguished himself in art, and on investigating the styles of the old masters of China and Japan, took a special interest in life-like pictures, on which he founded his own exquisite style. His influence upon the artists of the capital was so great that it caused a revolution in art, all the schools more or less initiating him. He painted many pictures by Imperial or Shōgunate orders and won several high prizes. The Emperor Kôkaku was so pleased with his picture of the seven grades of adversity and the seven grades of prosperity, which he painted in Yenmanin, Miidera, Ôsau, that he strictly forbade it to be brought out of the precinct of the temple.

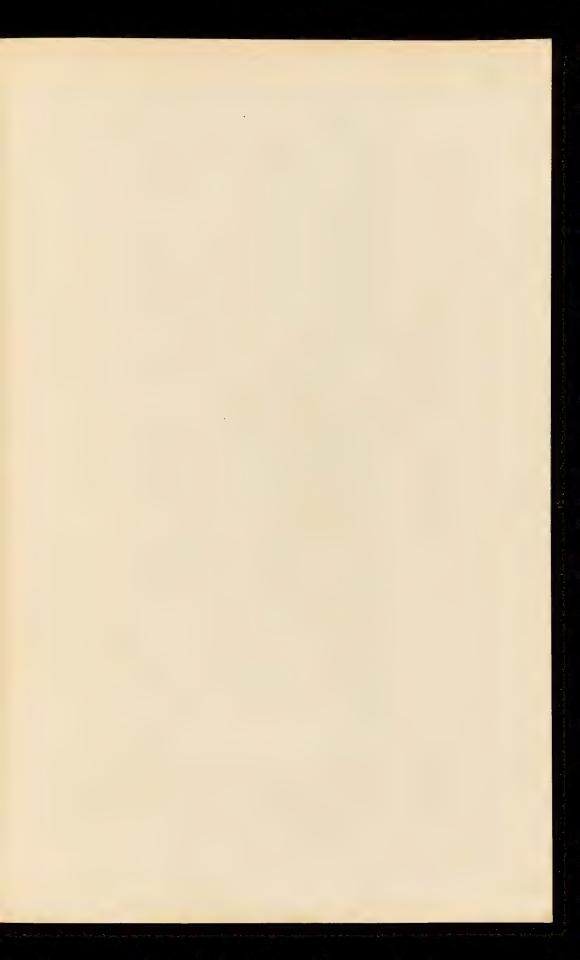
Many of his productions have been preserved to us, among which his plants, flowers, animals, insects and fishes are simply excellent in handling and fine in colouring, and show his great ability in the life-like copying of small objects. But we cannot agree with those of his critics who claim that this realistic tendency of his was a drawback to him in depicting landscapes, for we equally admire those of his which we have, and which show his earnest endeavour to copy the natural beauty of mountains and rivers as they are, and contain none of those objects of an imaginary character, which are seen in the paintings of some artists.

The pictures on the pair of folding screens here reproduced are by Ôkyo. They represent the river Hôdzu in Tanba, which is a favourite place with pleasure seekers at all seasons. The dark and curious-formed rocks with their old pines are well contrasted with the snowy whiteness of the seething torrent. Indeed, so vivid are these pictures that we feel ourselves on the very spot. These were painted just a month before his death (1795 A. D.) as the date found on the right edge of the first picture shows. He was then sixty three years old and yet seems to have still preserved his strength, to be able to produce such large pictures. These were no doubt his very last works. He is renowned as the greatest artist since Kanô Tanyū, whose life is to be found in the second volume of the present series.

之行 對本仍以該一行及行行。以為公司与人既行為於知以物、衛生之

1、1、1、1日、近江、外子の下京其上沿林剛以子八大家三桶也らる、もの首









編 猴 圖(絹本着色) 森祖仙笛 三幅對中の二幅

れり、傅へいふ其始め長崎に在るの日、一獵者に托して一猿を得たり、乃ち かば、其獺猴の蓋は能く入神の妙を極め、果して一世の稱譽を博するに至 にして大に悟る所あり限りあるの手腕を以て力を多方に用ゆるの途に 人なりと後大阪に移住す始め狩野派の流を挹み種々の識を作りしが、既 も稱す、延享四年、西曆一七四七年)生る、攝津西宮の人、或はいふ九州長崎の 恭祖仙名は守象字は叔牙祖仙(晚年祖仙と改む)は其號にして又靈明卷と 然りしにあらざるを得んや、其所作の猿闘が、逼真の妙を極むるは、たまた 年を重ねて大に得る所ありきて、雨して生平の起居動作の如きも宛然猿 人家養畜の猿にして山中自在の猿にあらずと、是に於て山中に入り、切磋 るを知らず、一日緑上に淨寫して某士の鑑を乞ふ、某云く、惜むらくは是れ 之れを庭樹に繋ぎ自ら其傍に横臥して、猿の形狀動作を寫すこと幾回な 大名を成す所以にあらざるを思ひ、専ら心を寫猿の一邊に傾注したりし なる可し、組仙の死は文政四年(西曆一八二一年)にあり、時に七十五歲なり 生を以て一派を開きし圓山應撃の如きも其動物を讃くや風仙の筆法を 潜きて將に客脇を寸斷せんとするの趣あるにあらずやかの緻密なる寫 子の春獲を寫して慈愛の情滿幅に溢れ、一は半枯の樹梢に一雙の愁猿を これ過酷の評のみ、試みに此に掲ぐる二國を見よ、一は玲瓏たる老幹に母 参酌したりさいふ、良に故ありといふ可し、而して此識は彼れが壯年の作 以て俗眼を悦ばしむるに足るも米だ雅賞に値せずといふ者あれども、 如くなりきといふ蓋し其技に熱心なるより、途に綱猴三昧を發得して 侯餠伊達宗德君殿

MONKEYS.

BY MORI SOSEN.

(Two Kakemono, coloured; each, 3 feet 51/2 inches by 1 foot 31/4 inches.)

OWNED BY MARQUIS MUNENORI DATE.

(COLLOTYPE.)

Mori Sosen, otherwise known as Morikata or Reimyöan, was born in 1747 at Nishinomiya, Settsu, or at Nagasaki according to another authority, afterwards removing to Osaka. While he was engaged in painting pictures of various sorts in the style of the Kanö school the happy thought came to him all of a sudden that the application of one's whole attention to one subject is the only way for a man of limited talent to win great fame. From that time on he applied himself exclusively to the life-like drawing of monkeys, in which he became a famous, indeed an unrivaled artist. While in Nagasaki he is said to have asked a hunter to catch a monkey alive. On obtaining it he fastened it to a tree in his garden, sat himself down near it and sketched it from day to day in different attitudes. Once he showed a copy to a friend of his, who though admiring it, said that the monkey was a tame and not a wild one. On this he betook himself to the forest in order to draw a wild monkey, and after untiring efforts for several years succeeded. His own manners are said to have become somewhat monkeyish through his keen interest in the study. The two reproductions here given are excellent specimens of his monkey-pictures. One depicts a mother monkey with her baby on the branch of a plum tree in full bloom; the other shows two old ones mourning on a pine tree. That great realistic painter, Maruyama Ókyo, is said to have imitated Sosen's styte of painting animals. These pictures seem to be productions of his younger days. He died in 1821 aged aeventy-five.

火客を成す所以にあらざるを思ひ将ら必を以後の一邊に傾往したり 恭順伯名以守樂字以及光祖伽晚年祖伽乞改起,往其號にして,又靈明在 も様す。延卒四至西所一七四七年生る、路沿西宮の人成はいふ九州長齢 人ならる後大阪に移住す始め狩野派の確を超八種をの請を作らしが防 にして大に悟る所あり限りあるの干腕を以て力を多方に用ゆるの途 かば、其獺役の当は能く人神の妙を極め、果して一世の称恩を博するに至 之礼を庭樹に難ざ自与其榜に橫臥して凝の形狀動作を以すこと總回以 るを知らず、川緑上に野寫して装士の鑑を公《菜云《指むらくは湿れ 人家養富の微にして山中自在の磁にあらずざ慧に於て山中に入り団が 你全直ねて大に得る所ありきる。而して生年の起院動作の如きも宛然強 の如くなりきごいふ流し其故に熱心なるより、窓に網猴三昧を發得して 然りしにあらざるを得んや、民所作の強闘が、通真の物を極むるほだま 支以「俗限を役はしむるに足るも、表だ雅賞に値せすている者あれざる これ過酷の鮮のみ減みに此に揚ぐる二國を見よ、以珍瓏だる老幹に同 子の茶茲を寫して慈愛の精滿幅に溢れ、一は年枯の樹梢に一壁の愁強を 過きて将に客脳を寸断せんでするの趣あるにあらすやがの機密なる以 生を以て一派を開きし国山應取の如きも其動物を高くや風倒の策法を 終酌したりさいふ、段に放めりざいふ可し、面して此尚は彼此が別年の竹 なる可以明備の死は交政四年西勝一八二一年にあり、時に七十五歲なり へいる其始的技術に在るのは、一顆者に托して一項を得たり乃言 父府伊送完 随 計 減

森矶仙笙

各概聚三尺五寸 分、横一尺二寸九分)

MONKLYS,

BY MORI SOSIEN.

Two Kalemons coloured, cach site, 5th achies yetligtly miles

OWNED BY MARQUIS MUNEMORI DATE

COLLOTYPE

Mori Sosen, otherwise known as Morikau or Remnyoan, was born in 17,17 at Nishinomiya, Scitsu, or at Nagasaki according to another authority, afterwards removing to Osaka. While he was engaged in painting pictures of various sorts in the style of the Kanö school the happy thought came to him all of a sudden that the application of one's whole attention to one subject is the only way for a man of linked sudden that the application of one's property of the most of the life-like drawing of monkeys, in which he became a famous, indeed an univiside arist. While in Nagasaki he is said to have monkeys, in which he became a famous, indeed an univiside arist. While in Nagasaki he is said to have noted a hunter to catch a monkey affect of the date of the said on the said on the said of his, who though admiring it, said that the monkey was a fame and not a wild one. On the he betook binself the forst in order to draw a wild monkey, and after untiting efforts for secret, years succeeded. His own manners are said to have become somewhat monkey ish through his keen interest in the study. The two reproductions here given are exculout specimens of his monkey-pictures. One depicts a mother monkey with her haby on the branch of a plum tree in full bloom; the other shows two old ones a mouthing on a pine tree. That great resilistic painter, Maruyama Okyo, is said to have imitated State age security-pirce.







橋狩野、木挽町狩野駿河臺狩野等即ち是れなり、探信は探牧の子に 家を為せしが後この勘派は京と江戸とに分れ、江戸の狩野家は更 西 にして表現に乏しきは、甚だ情む可き點なれども、探信の作とし 精巧にして能く家道を守るものといふ可し但し人物の顔貌同 んとして仙桃を採らしむるの状を描けるものなり、着筆設彩其に げたりといふことあり、此闘は此の他話に基き、王母が漢皇を訪は を經て其實熟す、人若し之れを食ふときは長生不死の壽を得と告 世紀頃)より民間に存せしものなるが前後の武帝の時(西暦紀元前 こ、に掲ぐる間は、西王母と名くる女仙の瑶池上に於ける居處を 之れを區別せんが爲めに、この圖の樂者を守道探信と呼べり り、是れより先き符野探幽の子にも探信と號せし者あり、故に世入 けたりといふ、天保六年(西曆、八三五年)五十一歳を以て惟を終 び、頗る能手の聞えあり、將軍家の爲めに手腕を揮ひて其愛玩を受 して、銀冶橋狩野に屬し、名を守道といび、興齋と號す、書法を父に學 野勘派は筋勢に起り其子元信に迨びて、土佐勘派に對し巍然 質を獻じこの美葉は三千年にして一たび花を開き、更に三千年 王 岐して居處に隨ひ各、其稱呼を立つるに至れり、中橋狩野、銀冶 (聚五尺三寸八分、横八尺二寸五分) 母 紀、王母は五色の班龍を駕せる紫雲麓に乗じ來りて七枚の せるものなり、王母の仙話は、支那周朝の末西暦紀元前第七 風金碧紙本着色 京都府下臨濟宗大本山大德寺藏

屛

狩野 探 信 筆

は免れ難き所なる可し

HSI-WANG-MU (SEIWÔBO).

BY KANÔ TANSHIN.

(A gold folding screen, coloured; 5 feet 31/2 inches by 8 feet 2 1/5 inches,)

OWNED BY THE TEMPLE DAITOKUJI, KYÔTO. (COLLOTYPE)

The Kanô school began with Yûsei but its fame was first firmly established against the Tosa school by Motonobu, son of Yûsei. Later on it was divided into two branches, the Kyôto and the Yedo, which latter was again split up into four subdivisions which were distinguished by the names of the places where each of the four Kano lived, viz Nakabashi, Kajibashi, Kobikichô and Surugadai. Our artist, Tanshin, was a son of Tanboku and belonged to the branch of the Kajibashi Kanô. He was known also under other names, as Morimichi and Kôsai. He learned painting from his father and won fame as an able artist, which brought him to the position of painter to the Shogunate. He died in 1835 aged 51. Among the sons of Kano Tanyû there was an artist of the name of Tanshin. To distinguish our artist from him people called him "Morimichi Tanshin."

The picture here reproduced gives the resort of a fairy Hsi-wang-mu (Seiwôbo) who is said to have lived on the bank of the Yan-chi pond. The fairy tale of Hsi-wang-mu dates from the Chou dynasty of China (7th century B.C.). She is said to have appeared riding in a cloud-vehicle and to have brought seven beaches to present to the Emperor Wu of the Former Han dynasty (2nd century B.C.). She explained that the beautiful beaches blossomed but once in 3,000 years and bore fruit once in another 3,000 years and that, if a man ate of this fruit he would enjoy everlasting life. This picture here given shows her gathering the fruit previous to her visit to the Emperor. We see that Tanshin in it strictly observed the traditional method of his school, each line being so fine and delicate and the colouring so exquisite. There is very little variety in the figures, however, and they are somewhat wanting in expression. But save for these two points we find nothing to criticize.

Aこして行録方探らとしるの成の切けるものなく前係政以下 待巧: L 不能く家並といるものごいふ 時長却し人物。 類歌詞

等 并可以是其一人以及其人以以外不明 品以野

計制、一項以开為二 以上報告名號人聽以來 東口也監內

京部府三點將宗大本山民營山時

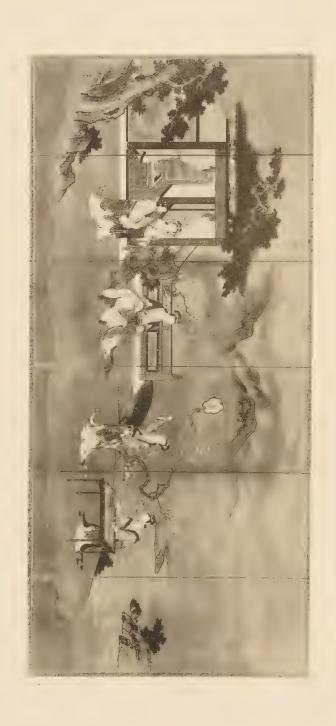
就在此也已好後之心游派以上。还戶之一分八戶戶一打好家以出 行行为己以名大佩共都由 人工在守在中 成分以三明分門 ,以名配手、因此為日增深不以獨的八年編二并以一八百九分分

公務会!以外以前級四川之以明八年

、に掲ぐる間に四下は、名くる女相の成徳上に於ける居場

DELOTION

I Kan J. In with View bit is come in majority entries in the control of they Meber and by Aleber and the control of the control of





京都市西村總左衛門君藏

駒姓は佐伯氏は岸諱は昌明、一名を駒といひ、幼名を健介と

PEACOCKS.

その洛北岩倉の一慶寺を修理して之れに居り又一菴を山腹に作 叙せられ、越前守に進む、同九年(西暦一八三八年)齢九十にして卒す、 を勤む、天保七年、積年の功勞に依りて職人所聚に補し、從五位下に 後朝廷に召され、主殿大屬より轉じて越前介となり、慶一宮中の當事

りて天開窟と続せしは晩年のことなりきといふ、駒幼にして書を

らざりき)を慕ひ其策風を學びて翎毛花卉を論き後諸家を折衷し

ら一格を創し、一家を成して名聲を海內に揚ぐ、遠近乃ち其書

ち西暦一七三一年始て長崎に來り、我醫界に貢獻せし所少なか み、沉鈴南翁と號し、支那浙江省吳與の人、書に工なり、享保十六年

一等ひ求め、一門子姓爲めに諧を業とする者夥しきに至れり、

せる所以の偶然ならざるを知るに足れり、前に是れ彼れが遺蹟中

傑作なりといふ可し

妍麗、南嶽の遺韻溶々掬すべし、駒が當時、圓山、四條の流派各、盛を

に揚ぐる孔雀の大器は、岸駒が肚年時代の作にして、用意問密傾

ひ時尚を削するの時に方り、新たに生面を開きて、之れと相對時

方に遊び京都に赴きて有極川宮に仕へ侍臣となり、雅樂介と稱す

れり、駒は覚延二年、西暦一七四九年、同國金澤に生る、長じて諸

あり、其父文右衙門はもと越中富山の藩士なりしが、致仕して加賀 竟然は其字なり、また華陽、同功能蘭齊,梅巢樓,可觀堂,虎頭館等の號

BY GANKU,

(A Kakemono, coloured, 6 feet 103/3 mehes by 4 feet 1 foot 11/2 mehes.)

OWNED BY Mr. SÔZAEMON NISHIMURA, KYÔTO.

(COLLOTYPE.)

Ganku was a native of Kanazawa, Kaga province. At the age of twenty-five he went to Kyôto, where he became acquainted with Prince Arisugawa and became his attendant, afterwards entering the Court as an official at the Palace Keepers Bureau. He painted screens and sliding doors in the Palace and also presented many pictures to the Shôgun, and thus was loaded with favours. From a position at the Imperial Treasury he was promoted to the Governourship of Echizen and was given the Court Rank of the "Lower Fifth Grade." He died in the 9th year of the Tempô period (1838 A.D.), at the age of ninety. Ganku studied, at first, the style of Chin Sien (a native of Wu-hung, Tse-kiang, China). He was highly skilled in painting human figures, flowers, birds, orchids, and chrysanthemums. Afterwards he studied the excellencies of various great masters, and at last formed his own style. His pictures were not only delicate and beautiful, but also subtle and brilliant. Kwayô, Dôkôkwan, Ransai, Kyûsôrô, Kakwandô, Tenkaikutsu, etc. were his art names. Once some Chinese asked him to paint a picture of Mount Fuji, and as remuneration presented him with a tiger's head. He was very much pleased with the present, and from that time used still another pseudonym, Kotôkwan, meaning "Tiger's head hall." He also studied from this head how to paint tigers, in which he became very skilful.

The picture of the peacocks here given is one of his earlier productions. It is an elaborately executed and brilliantly coloured picture; and very typical of his style. He was indeed a great painter and held his own against the Maruyama and Shijo schools at the time when they were at the height of their popularity. This picture is one of the best 孔雀圆絹木苔色 公丘尺, 经市只 明 端,

京部市門からテ南門各議

姓所致其好各為其於申問問以所屬為因此處可照係院以解察の其 ある其父父行衙門はもさ心中宿山の路上なりしが成れして加賀 方に遊びいるに込まる有衙門留に引へ得位こなる雅樂介を稱す 三行名、指京信 三家一次 三百加金馬門二将了通道 跨日進 等於語二一次 院口手以以此百五处以人名滿山正谷以原保中以奉 此初与副八冠四二分辨行、孔例九年國門食罪に生る疑了一曲 心路北八倉山一起去、修理了之之門仁居与父一在专山明门作 一行二八十殿大路上内門 いから同几車内以、人三八年面几千日し丁卒か 年長了山町、客以野山界山直鳳世山所 ○ 擬人所裁 : 納」從五位下

続のは行を関ぐるいはに方で記れて先頭を開きて必れる相替時

い物かならざる金知のに題れた同に思れ渡れが減弱内

いい既治 ないに聞いな相等へし過が深時間由門依の施城各 恐。

一、行、る品鑑八大昌之原門八印在時代の北口しる用意園密得

このする行物しきにかれる

OWNED BY Mr. SOZNEMON MISHIMURA, KYOLO

Garden was a native of Scalama, Kaga province. At the age of twenty five he went to Ky aco, whose he because Granku was a ratio of Norman, Mags province. At the age of twenty five he went to Nyson, whats he because, equilibrity the Court as an offset at the Plane.

Keepers he can. It pointed covers and obling about to the desirable many pictures to the bloops, and may always to come the control of the Grant and and an appeared as he was a personnel of the Grant has been and may picture to the bloops, and and may given the Court has been appeared to the Grant manifold. It has been and may given the Court has been a breath of the Grant has been appeared by the separation of the Temp's period, 18.5. A.D.), at a special minety. On the star, the express of Chin Sian (a ratice of Washings) Testiana, Office. The was paralleless of manifold has been appeared by the star and all days the oblids, not they otherwise to start discussions. The star is a control of the star in the discussion of the star in the star in the proceeding the star in the star in the proceeding the star is a star in the star in the proceeding the star is a star in the proceeding the star is a star in the proceeding the star in the proceeding the star is a star in the proceeding. The picture of the star is passed in the star in the proceeding the star is a star in the proceeding picture of the star is passed in the second of the star is a star in the proceeding as an apparent and held he was against the back of the beautiful and be a star in the proceeding and the beautiful to be one of the beautiful and the second of the beautiful and be seen one of the beautiful and the second of the

Maruyama and blujó seho le a tle time when they were at the height corbeing pularity. This plane is one of the best





(各軸全長五丈五尺七寸餘。

竪幅

尺一寸

滋賀縣下與言宗石

又本朝衛篡文晁壽譚等を著せり天保十二年四暦一八四一年)放了時に年七十八 身を大津(滋賀縣)の浦に賣り得たる所の金を母に遭り、己れは琵琶湖上の 女が一時の貧苦を悲み、石山寺の觀世音に援助を祈りしも其職なかりしに由り窓に 春日職記其他の古書によるていへざもま、新意を出したりこ、に掲ぐる題は節 主の需に應じて飛鳥井雅草卿のか、れし詞書のありしに基き新たに聞を作りて 十八九世紀の交徳川幕府の執政こなりし賢士)が文化(西暦第十九世紀の始)の頃、寺 土佐光信、第五卷は栗田口隆光の筆と傳へり、第六第七の二卷は白河樂翁侯(西唇 踏を描きたるものを石山寺縁起とす、全數七卷あり首の三卷は高階隆衆第四卷は 間、羅爾の緣起當卷に就て配し、がこの大士が信者に與へたる利益の奇異なる事 線なる金碧書とあるは、人の知る所なるが、其幾翁侯の命に依て著す所 二帳里等の號あり、江戸の人にして谷麓谷の男なり、幼より丹青を嗜み、加藤文麗渡 谷文晃は江戸の人初は文朝といひ後ち文伍といふ俗稱は文五郎寫山樓當學齊無 等の筆蹟と對比せんには、おの るものなり、其奇瑙に能ける貴賤老者及び風浪に懶れたる少女の姿態、一々紙上に 岸に達し、大士の気助によりて危難を救はれたる狀を、浦頭の人々に語る處を描け み一頭の白馬に助けられ、勘岸に安着するを得たりしかば浦人は其孝心深きが しに、偶暴風俄に起りて船を獲し、人畜其に溺死の厄に罹りたるに、獨り彼の少女の 文晁に書かしめ二窓となして本編に循緞せられしものなり、其圖は專ら年中行事 邊玄對、鈴木芙蓉等に就きて其法を學び、後宋元明消諸名匠の書法を檢討し又雲 れ寧ろ筆者が古土佐派の遺法を急酌して、趣向を立てたるものなれば彼の隆 めに大士の敷に遇へるものとし、母の家に送還したりといへる霊殿記に基き、少女 幽は云ふに及ばず、古土佐の逍風をも研究して、遂に一家の祖となり、幕府及び其 貴賤上下の だり下部の波濤は上部の人物家屋に對して聊か調和を破るの嫌めれども是 寺の きは、本邦歴史及び美術の史料として、質に一日もなかる可からざるものたり 観世音大士が蘇原時代四唇第九世紀の央より第十二世紀に至る)より 多く比偽を見ざるの大家なり、交見の山水衛には、揮濫縦 一段なるが、正應年間(西曆一二八八年—一二九二年)京都白河に住 安侯に仕へたり、其山水、花鳥、遊魚祭、雷として精妙ならざるはなく、狩 仰を得遠近の諸國 づから其意匠の妙趣を了悟するを得 より終館が願する者多かりしことは、既 せし少

A HISTORICAL PICTURE OF THE TEMPLE ISHIYAMADERA.

BY TANI BUNCHÔ.

(A portion of the sixth of the seven rolls, coloured; each roll, 55 feet 8 % unches by a foot a inch.)

OWNED BY THE TEMPLE ISHIYAMADERA, ÔMI,

(COLLOTYPE.)

Avalokiteśvera of the temple Ishiyamadera began to be universally worshipped from the Fujiwara period (middle of the 9th century to

Avalokitésvera of the temple Ishiyamadera began to be universally worshipped from the Fujiwara period (middle of the 9th century to the 12th century), pilgrims from all quarters thronging there in increasing numbers from year to year. This fact has been spoken about in Vol. 11 (Takakane's "Historical Picture of Ishiyamadera"). The present rolis purport to record the beneficial works done by the Boddhi-sattva Avaloki-teávara. They are seven in all. The first three were drawn by Takahashi Takakane, the fourth by Tosa Mitsunobu, the fifth by Awataguchi Takamitsu and to these the sixth and seventh were added by Tani Bunchô by order of Lord Shirakawa (a minister in the Shoguante of Tokugawa between the 18th and 19th centuries). There is a work recording the miracles of the Avalokiteávara of Ishiyamadera by Asukai Masaaki. The pictures were therefore ordered to be painted in accordance with this record.

The reproduction here given is a section of the 6th roll and the incident depicted in it is as follows:—"In the Shōwô period (1288-1292) there was a young girl in Shirakawa, Kyōto, who was very poor and had no means whatever of supporting her mother. She carnestly prayed for help to the patron saint of the temple there, but all in vain. So she at last determined to sell herself and thereby getting a certain amount of money, sent it to her mother. When she was crossing Lake Biwa to Oisu, she was so unfortunate as to meet with an unexpected storm. The ship was capsized and all the people and all the animals on board were drowned but she was happily rescued by a white horse who swam safely to the shore. The people of Otsu considering that by virtue of her exceptional fillal piety. Avalokiteávara had saved her life sent her back to her mother. Here in this picture the conclusion of the incident is shown. The girl (she at the left with long hair) is just out of the water and is telling the people what she has experienced, all wondering at the mirraculous occurrence. The wonder on all the faces, young and old, and the girl

·文·三日、1、日へは、1、三さに Mana で記るして品牌で、あるになったの

と 陳若為水は無速放し、私、息味の子、質いいけるなのか、、の名の

그 그 그리고 아이 바다 다른 사람들이 되었다.

Hazaria Socialian

8 % + 10

. WEEL DY TH. Je. ' LISHIYE TAREA OF.

SULVEDUL OF

And define a strategic layer of the control of them for the form of the first of the control of

The second secon

Report of managers and because the research of the control of the





不 許 製 寝

發 行 所

日

會

難東京築地活版製造所

京都市下京區大和大路通四條下四丁目建仁寺內禪居庵 本佛教真美協

木版 印 寫真製版印刷所 木阪色摺 影刻師 所 東京市京橋區樂地二丁目十七雷班 東京市京橋區 日吉町十三番地

小

川寫眞

製

版

所

助

東京市本所既臨澤町、丁目二十二番地 東京市本所區龜澤町一丁目二十六茶地 田 村 JIĮ 鐵 應 Ż

翠

京都市下京區本町通五條下十五丁目十七番戶 爾 文 荷

印

펢

者

田 島 志

發編

行輯

者兼

京都市上京區南禪寺町三十三番戶

= + + 三年 年 九 九 月二 月 + + Ji. B 日 印 發 行 刷

明

治

阴 治

遊 行

161

H

本份

教

〕

美

施 曾

以二方生成於太明通行行下十五丁目十七冊日

焚稿 排印

117

兼各

京都由五庆師府都与附三十三番日 Ш

[17] 跨東京以門西殿製造所

0110 200

虽然市下京院大和人路通四條下四丁目沒仁咨內禪門

中報出版前門立門二丁科中占面班

73744

MILLS COLLEGE LIBRARY
THIS BOOK DUE ON THE LAYT DATE
STRANGED BILLS
Blooks not returned on time are subject to
a face of the per velocing per day.

f709.52 707.11



